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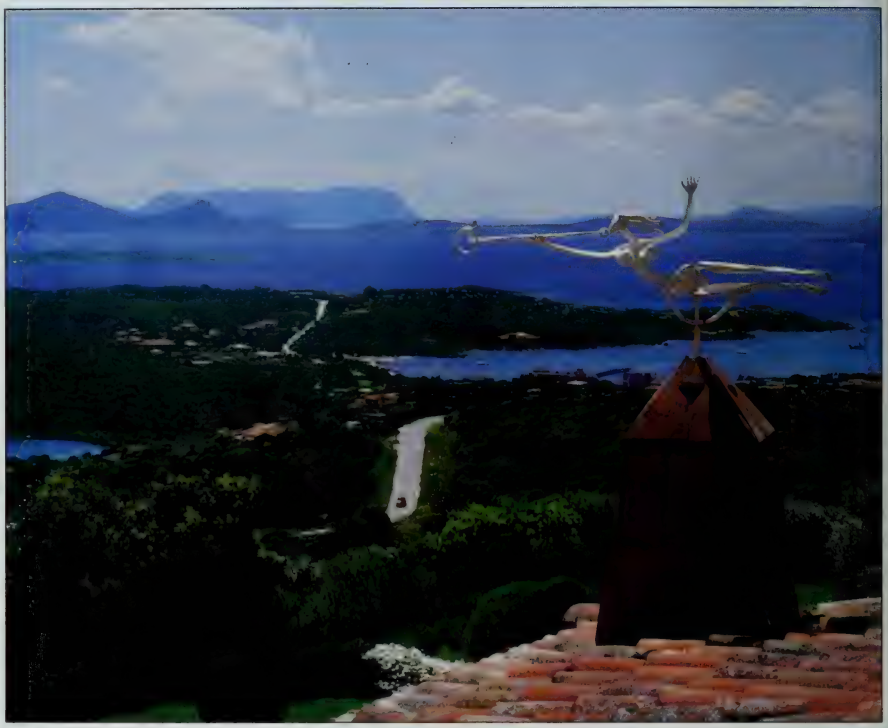
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COVER: A circa 1918 French colonial house in Hanoi, Vietnam. Architecture by Grover Dear. Photography by Erhard Pfeiffer. See page 98. ABOVE RIGHT: A view of Sardinia's Costa Smeralda from a residence designed by architect Savin Couëlle. Photography by Durston Saylor. See page 62.

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THOMAS PRADZYNSKI



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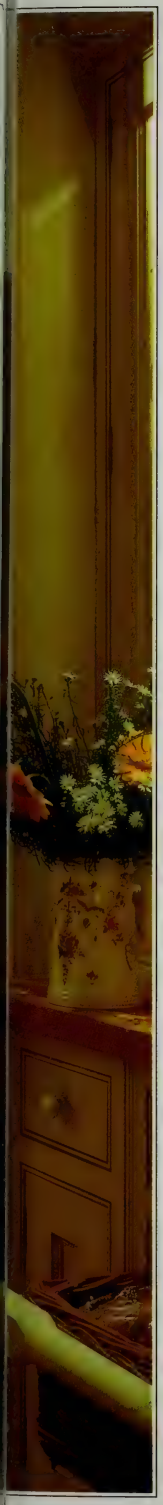
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JANUARY 1998

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"YOUR SEPTEMBER ISSUE GAVE US AN EXQUISITE LOOK AT DESIGNERS' HOMES."

I must congratulate *Architectural Digest* and its staff for such a fine magazine. Your September 1997 issue gave us all an exquisite look at the designers' homes and the work they've done. Keep up the good work, and my compliments to all.
NAIPO K. ROBERTSON
SALIMA, MALAWI

Your September issue was a feast for the heart and soul. Best of all was "design phenomenon" Mario Buatta with his delicious sense of humor. If ever a side-splitting guest column on the joys and catastrophes of decorating and living needs to be written, it should be by him.
IAN B. MACDONALD
NORTH BAY, ONTARIO, CANADA

As a book lover, I'm always appalled at the sight of huge oil paintings hanging on the front of bookcases, blocking access to dozens of volumes (Mario Buatta's library, pages 160 and 162, September). What does one do to remove a desired book from the shelves—take down the painting and lean it against the sofa? Perhaps, in this age of television and computers, books are just considered a form of wall decoration.
HARRY O. BRUNN
SNYDER, NEW YORK

I was fascinated by the array of different designs of home offices shown in your Designers on Design section in the September issue. I was particularly taken by the efforts of José Solís Betancourt. His sense of design, restoration and attention to detail was evident, even from the short article and small picture.
C. K. NODINE
NASHVILLE, TENNESSEE

I enjoyed seeing the interior designers' homes in your September edition. I noticed that the most common element was the book *Villas of Tuscany*, which I spotted in the homes of Joanne de Guardiola, Thomas Fleming and, twice, in Mariette Himes Gomez's London flat (see pages 176, 216, 248 and 249). Did I miss any? In any case, it was a fine game. Thank you.
PENNY CHAMBERLAIN
VICTORIA, B.C., CANADA

Five thousand or more years ago, straw was first used in a domestic setting. Mica Ertegun's statement, "I think we were the first to use it," in the September issue might have carried a corrective historical footnote.
LARRY GROO
LITCHFIELD, CONNECTICUT

I have written before concerning *Architectural Digest*, but I feel the need to write again after receiving the September issue. I teach design at the Cleveland Institute of Art. Each month's edition is shown to my students as an example of what a quality magazine looks like—from the page layout to the photographs and captions. Our school library receives these issues so that other students may see, read and enjoy them.
ROBERT JERGENS
CLEVELAND, OHIO

I look to *Architectural Digest* to print the world's best design and architecture and leave the rest to lesser publications. The trend toward "Celebrity of the Month," with recent covers and articles on Carol Burnett, Wesley Snipes, James Galanos, Michael Keaton and Ali MacGraw, seems questionable, especially when the copy is often so lacking in any substantial aesthetic merit.
BARRY KLEIN
MURPHY, OREGON

I am only seventeen, and this is the first year that I have subscribed to *Architectural Digest*. I find your articles wonderfully written and your photographs breathtaking. I especially love the AD Estates section. I sometimes dream of owning one of those spectacular houses!
SARA PICKENS
LEEDS, NEW YORK

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
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KENNETH NOLAND

What does it take to turn a sow's ear into a silk purse? Next month, in our seventh Before and After issue, some of the world's top designers and architects offer an array of ingenious solutions in places such as Manhattan, Florida, San Francisco and Santa Fe. As usual, our photographers were there from the beginning and have documented the astonishing transformations. We also hear from two writers who have recently survived the tribulations of remodeling. Playwright Wendy Wasserstein turned a neglected New York apartment into a warm, stylish retreat. And Olivia Goldsmith, author of The First Wives Club, restored a dilapidated Georgian house on the Hudson River that she had fallen in love with. Indeed, perhaps it's love that sees us through the ups and downs of a major design project. What else is so difficult and yet ultimately so rewarding?

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Roland Flamini, a writer based in Washington, D.C., is the author of *Thalberg: The Last Tycoon and the World of MGM*. He is writing a biography of French diplomat Edmond Genet.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review*, *The New York Times* and the *Los Angeles Times*.

Jonathan Kandell is the author of two books about Latin America, *Passage Through El Dorado* and *La Capital: The Biography of Mexico City*.

Carol Lutfy, a New York journalist, writes frequently about art and design in Asia.

Patricia McColl, an *Architectural Digest* contributing writer who lives in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.


ANTOINE ROZES

Prince Michael of Greece is the author of *The Crown Jewels of Europe*, *Imperial Palaces of Russia*, *Nicholas and Alexandra: The Family Albums* and *La Bouboulina. Living with Ghosts* is his latest book.

Dana Micucci is a New York–based writer who specializes in the arts.


STEPHEN KLLARD

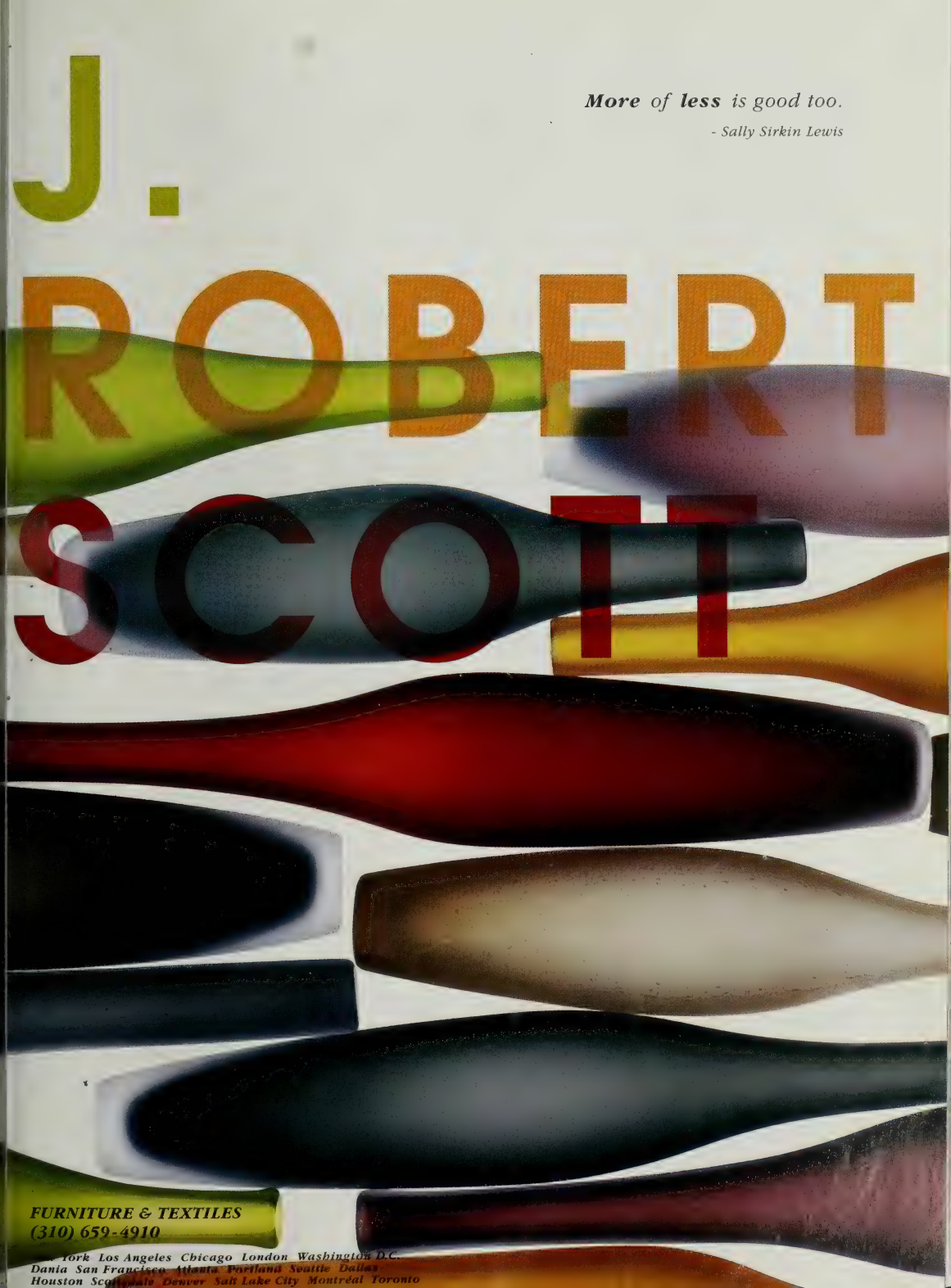
Erhard Pfeiffer is based in Los Angeles and photographs architecture and interiors in the United States and Asia.

Kathleen Quigley writes about architecture and design around the world.

James Steele teaches architectural history and design at the University of Southern California. His latest book, *Sustainable Architecture: Principles, Paradigms, and Case Studies*, was published last September by McGraw-Hill.

Suzanne Stephens, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum Foundation and is a member of the editorial board of Monacelli Press.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.


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HONDA
Thinking.

AD at LARGE

JAKARTA FOR FABRICS

When Javanese architect and interior designer **Jaya Ibrahim** needs Indonesian fabrics for his residential projects, he visits Asmoro Damais at her Jakarta shop, **Parang Akiq**. "She goes to the original sources on the north coast, where they use old methods of production," he says. "The colors of her batiks are so strong and vibrant—in the West they might clash, but they fit well in Indonesia."

Located in the house in which Damais grew up in Menteng, a residential and diplomatic neighborhood populated by antiques shops and colonial mansions, Parang Akiq features contemporary cotton fabrics for interiors, from draperies to tablecloths. Damais designs most of the batiks herself, drawing her inspiration



TIM STREET-PORTER

Jaya Ibrahim in Jakarta with Asmoro Damais

from the traditional patterns and hand-block prints popular in Pekalongan, a city in central Java celebrated as the home of Indonesia's finest batiks. In contrast with the sober "kingdom" batiks, the fabrics from Pekalongan, which was exposed to the influences of Dutch, Indian and Chinese traders, are known for their eclectic designs, often inspired by nature, and exuberant colors such as deep reds, sky blues, sunny yellows, hot pinks and vibrant purples. Damais says she is also partial to the floral designs on Chinese and Dutch ceramics. In addition to supplying fabrics to interior designers and major hotels in Indonesia, she sells antique batiks to collectors.

Parang Akiq, Jalan Sunda 5A, Menteng, Jakarta 10350; 62-21-391-4116.

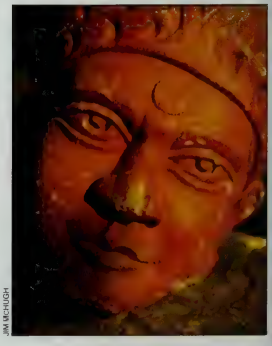
THE LURE OF INDIA



JIM MCHUGH

A Rajasthani temple chest at Indian Style

For years West Coast designers and people in the film industry have looked to Raza Singh for colorful and exotic Indian furniture, mirrors, painted figures and stone architectural elements, which he sells at **Indian Style**, his West Hollywood shop across from the Pacific Design Center (while his vast warehouse caters to the trade only). Buddhas, dancing Sivas and painted animals abound, but **Craig Wright** and other designers gravitate to *takhts*, teak beds with carved legs that can double as low tables. "They're terrific," Wright says, "pure fantasy." Indian Style, 8650 Melrose Ave., West Hollywood, CA 90069; 310/659-7525.



JIM MCHUGH

18th-century stone head at Indian Style

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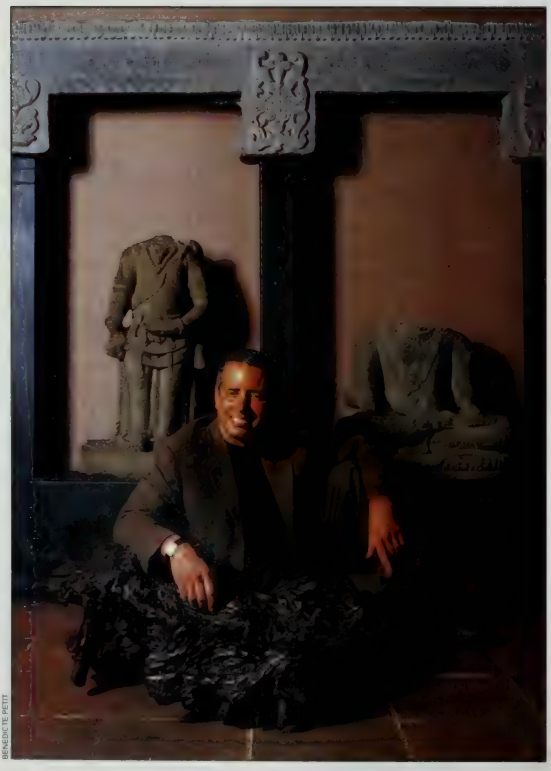
Jacques Grange, **François-Joseph Graf** and **Peter Marino** call on Belgian dealer **Philippe Denys** for 20th-century decorative and fine arts. Denys, who exhibited in the United States for the first time at New York's International Fine Art and Antique Dealers Show last year, offers furniture, glass and primitive iron in the minimalist setting of his Brussels shop. He might have a walnut-and-canvas chair by Belgian architect Victor Horta, a leader of the Art Nouveau movement; a Swedish leather lounge chair from the 1950s; a pair of iron urns presented in Paris at the entrance of the Swedish pavilion in 1925; a five-foot-long silver centerpiece with ebony handles by Wolfers of Brussels; and an Art Déco rug designed by Albert van Huffel in 1923.

Although his emphasis is on silver, metal and sculpture, Denys also carries Ponti furniture and Hoffmann textiles. "I like to mix materials and provenance—Viennese, Scottish, Belgian, French and Italian from the early twentieth century," he says. Philippe Denys, 1 rue des Sablons, B-1000 Brussels; 32-2-512-3607.



COURTESY PHILIPPE DENYS

At Philippe Denys, a woven Art Déco rug by Albert van Huffel



BENEDICTE PETIT

ASIAN FINDS IN PARIS

Ed Tuttle, whose architectural and interior projects (*AD*, Oct. 1997) are located primarily in the Far East, looks for rare Asian antiquities at **Beurdeley & Cie.**, the Paris gallery of Jean-Michel Beurdeley. "I buy Japanese screens, bronzes and wonderful Chinese stone pieces there," says Tuttle. Beurdeley, whose father is an expert on Chinese art, opened his gallery in 1965. With museum clients that include the Metropolitan and the Los Angeles County Museum of Art, he buys mainly in Asia and in France, where he often turns up Asian antiques in old collections. Beurdeley says he is drawn to "old objects with a modern feeling," such as 6,000-year-old Chinese pieces and Zen calligraphy. Beurdeley & Cie., 200 blvd. St.-Germain, 75007 Paris; 33-1-45-48-97-86.



BENEDICTE PETIT

Ed Tuttle with a Chinese rootwood piece at Beurdeley & Cie.

A five-foot-tall Han gray terra-cotta figure at Beurdeley

continued on page 26



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JONATHAN PILLINGTON

INDIA ON THE THAMES

The 17th- and 18th-century-style Indian fabrics at **Titri** in London have captured the attention of **David Mlinaric**, **Victoria Waymouth** and **Annabel Elliott**. Most of the hand-blocked cottons and muslins are designed by Paris-born Brigitte Singh (*AD*, Sept. 1995), who now lives in India, where she designs fabrics using forgotten Indian motifs. Titri owners Mark Akroyd (left) and Alice von Baum also import fabrics from India's mountainous regions, where hand-spun and handwoven throws are produced. Von Baum, who has researched historical textile design and regional embroidery techniques in India, is introducing her own fabrics in addition to the throws and sheer Chanderi draperies at the shop. Titri, 82D Portobello Rd., London W11 2QD; 44-171-229-2023.

CERAMIC WHIMSY

While **Christine Viennet**'s trompe l'oeil ceramics—a plate of fruit, a large leafy cauliflower or a basket of gourds—are available at Bergdorf Goodman, Saks Fifth Avenue and Gump's, clients who include designer **Alberto Pinto** and couturier Christian Lacroix commission special ceramics for tables and walls. Chef Paul Bocuse asked her to preserve the memory of favorite dishes, such as *poisson en croûte*, in ceramic.

Viennet has had a passion for Palissy ware since she was 16, when she bought a ceramic plate decorated with small fish, crustaceans and seaweed. Later she attended art school in Norway and started creating ceramics inspired by the work of Bernard Palissy in the 16th century and faience of the 18th and 19th centuries. At the Château de Raissac in France, where she lives and works, Viennet displays a collection of 18th- and 19th-century European faience alongside her own trompe l'oeil creations (below). Christine Viennet, Château de Raissac, rte. de Murviel, 34500 Béziers, France; 33-4-67-49-17-60.



COURTESY CHRISTINE VIENNET



COURTESY CHRISTINE VIENNET

PALM BEACH TREASURES

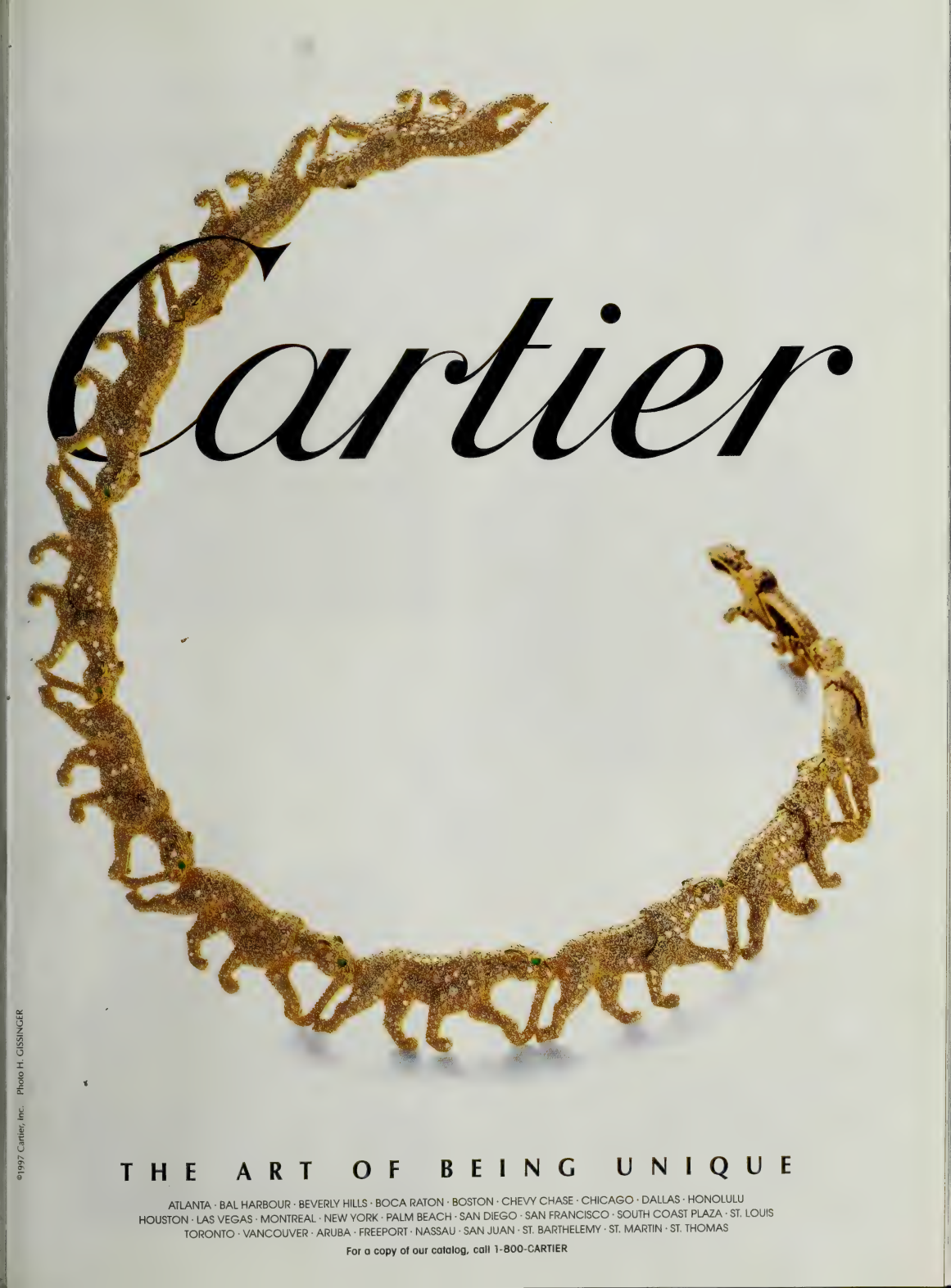
For the second year in a row, Palm Beach is hosting an art and antiques fair of international stature. From Jan. 29 through Feb. 8, more than 60 dealers from England, Europe and the U.S. will exhibit their wares. "A lot of people are sunning in Florida in winter, and it makes sense to take the goods to them," says honorary cochair **Mario Buatta**. "People are crying for culture, and with antiques of this quality, they'll be handsomely rewarded." Among the artworks in the show are Monet's *Barges at Asnières*, from the Gerald Peters Gallery in Santa Fe; a 19th-century panel from Carolle Thibaut-Pomerantz in Paris; and a covered Han *fanghu* in bronze from Michael Goedhuis in London. Palm Beach International Art and Antique Fair, Palm Beach International Pavilion, Palm Beach, FL; 561/220-2690.



COURTESY MICHAEL GOEDHUIS

A covered Han bronze *fanghu* from Michael Goedhuis in London

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THE ART OF BEING UNIQUE

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FOLK TALES

For **Elissa Cullman** (right), a visit to the brownstone of folk art dealers and collectors **Michael Malcé** and **Jolie Kelter** in Manhattan's West Village (*AD*, June 1989) always yields a surprise. "I started buying from them 20 years ago, when I was curating an exhibit of Andy Warhol's folk art—he told me about them," she remembers. "Back then they had a shop on Bleecker Street, and they sold quilts, Native American art and rugs. Then they moved into this house—it's fun to watch how it's changed. At first they were on one floor; now they're on all four and everything's for sale."

Kelter and Malcé have country furniture and lamps as well as folk art and paintings. "There's a door panel by Jonathon Poore that's affixed to the wall, but if someone wanted to buy it, they could," Cullman notes. On a recent stop she admired their arrangement on the second floor. "There were folk portraits from the Prior Hamblin School and beautiful Windsor chairs. That's as good as it gets." By appointment. Kelter Malcé Antiques, 74 Jane St., New York, NY 10014; 212/675-7380. □



JOHN LEI



JOHN LEI

An 1880s clock at Kelter Malcé Antiques

DESIGNER BAGS

Twenty years ago Michael and Lindsay Lehane of London's **X.S. Baggage** were selling vintage textiles that they toted around in old leather suitcases to show fashion designers such as Ralph Lauren. "We'd give him the suitcases because we didn't want to carry them back—they weren't worth anything at the time," says Michael Lehane. After Lauren began incorporating the luggage into the décor of his Polo stores, Lehane decided to open a shop and sell the bags himself. Now, a decade later, vintage Louis Vuitton, Hermès and Cartier suitcases and trunks (right) are the mainstay of the couple's business. They have trunks that open into desks and others that are fitted with drawers for cutlery, jewelry and hosiery. A Vuitton wardrobe trunk is from an Elton John tour and is stamped with his name. Though some customers use the luggage for travel, fashion impresarios such as Lauren, Valentino and Donna Karan and interior designers such as **Anouska Hempel** buy them for their decorative qualities. X.S. Baggage, Antiquarius Antique Centre, 131–141 King's Rd., London SW3 4PW; 44-171-376-8781.



JONATHAN PILKINGTON

Cartier



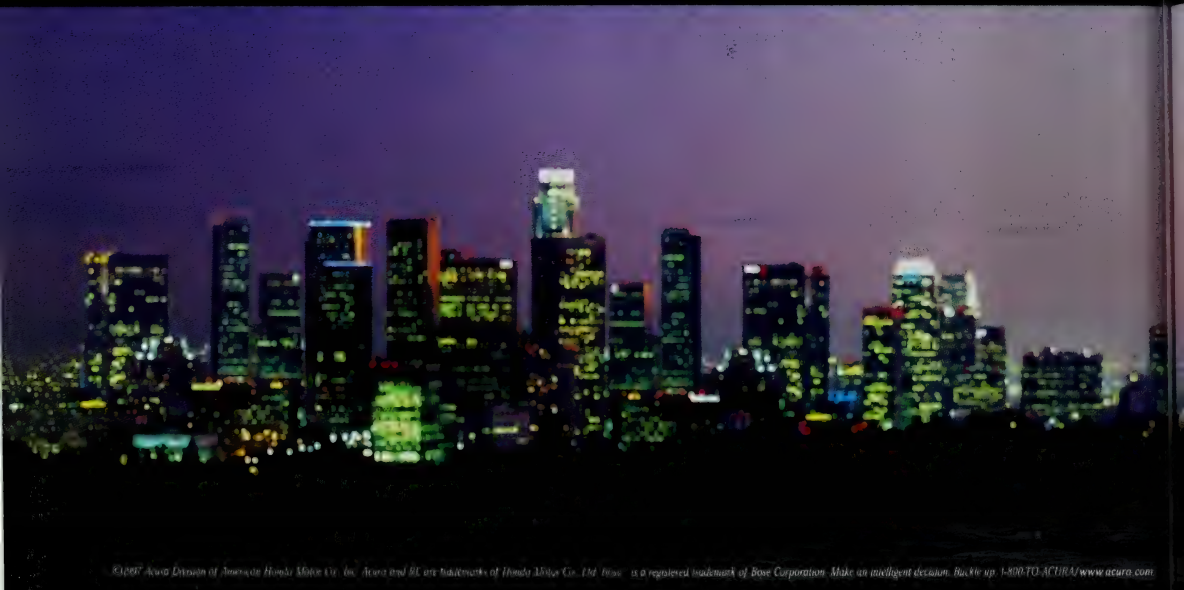
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INSIDE ISTANBUL

MICA ERTEGUN'S GUIDE TO TURKISH DELIGHTS



"Shopping in Istanbul is a civilized, comfortable experience that's unique in the world," says Mica Ertegun. ABOVE: The Hagia Sophia, center, overlooks the Spice Bazaar and the Golden Horn. RIGHT: "The traditional workmanship of the silver you'll find at Melda is excellent. And the prices are very fair." BELOW: The designer inspects an antique *suzani* textile at Sengör.





Text by Dana Micucci
Photography by Daniel H. Minassian

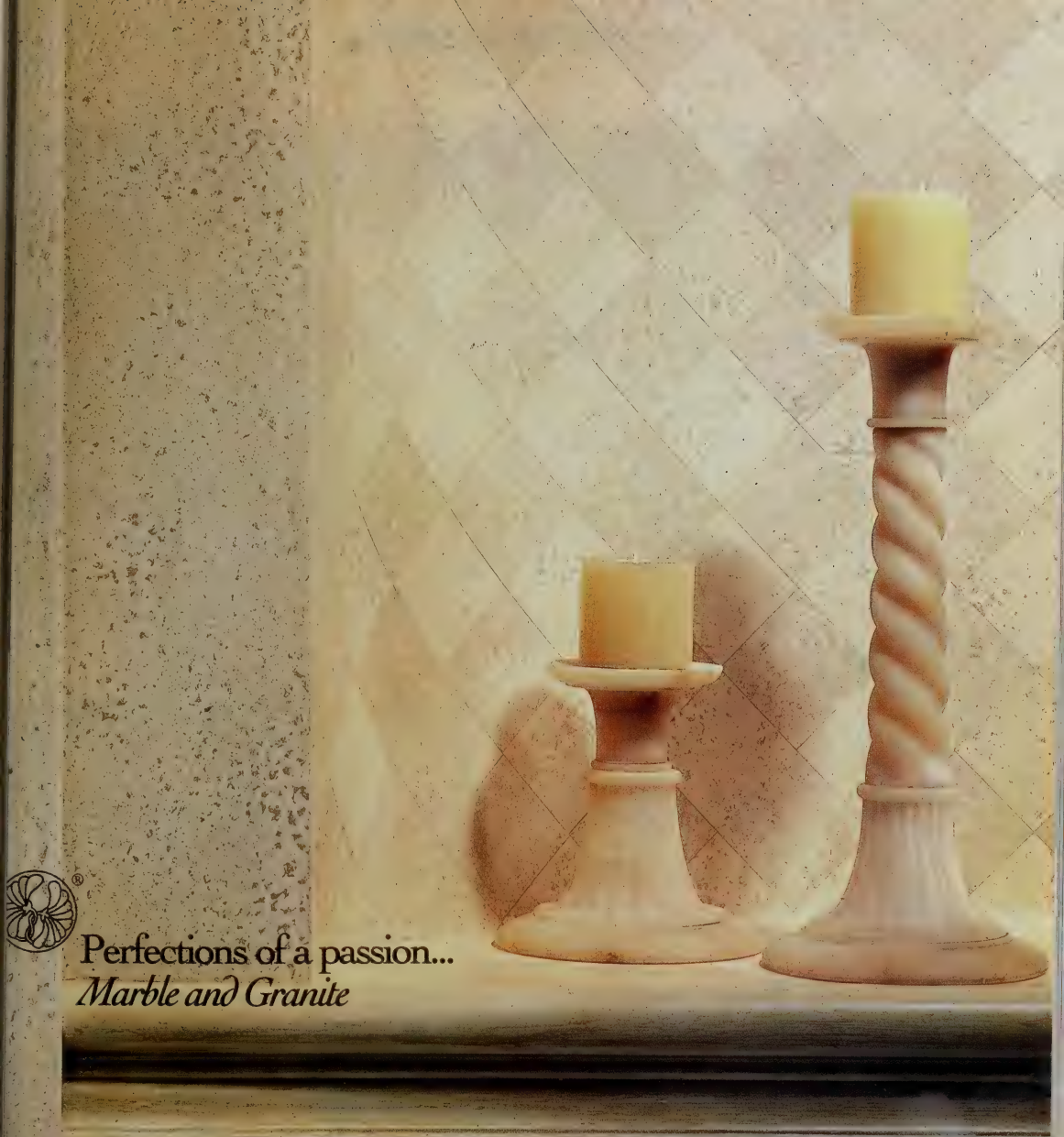
WHEN INTERIOR DESIGNER Mica Ertegun first set sail to Byzantium nearly three decades ago, she was immediately entranced by the Oriental exoticism and rich history of Istanbul, Turkey's largest city. Formerly Constantinople, the capital of the Byzantine Empire from the fourth to fifteenth centuries, this ancient gateway to the East straddles the Bosporus with a legendary grandeur.

"I love Istanbul," says Ertegun, who has overseen the New York design firm MAC II for twenty-five years. "It has a tremendous amount of energy and vibrancy that keeps me coming back. What makes it so wonderful is that I can find things here that I can't find anywhere else. The Turks are very enterprising, but they're also proud of their culture and eager to share it with you."

Ertegun, who is married to Atlantic Records chairman and Turkish native Ahmet Ertegun, travels to Istanbul four times a year, combing the city's narrow streets and bustling bazaars for treasures to decorate her summer house in Bodrum, a Turkish resort town on the south Aegean coast.

"As soon as I get off the plane, I head straight to the Grand Bazaar and to my favorite carpet and kilim dealers," she says. "There's a lot of tourist junk to sift through in Istanbul, so I rely on dealers I've known for a long time or on shops that my Turkish friends recommend."

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At her Bodrum house, Ertegun re-created the unique refinement characteristic of Turkish architecture and design from the sixteenth to nineteenth centuries, when the Ottoman Empire extended from Turkey to central Europe, the Middle East and North Africa and included peoples as varied as Greeks, Armenians, Serbs and Turks.

"Ottoman houses had a simplicity and purity that appeal to me," Ertegun says. "They were uncluttered yet maintained a certain luxury, expressed in intricately patterned textiles and ceramics as well as in silver and decorative wood panels. All this, along with the romantic light filtering through shuttered windows, the sound of water from fountains, basins and the ever-present sea, and the beautifully overgrown gardens, fired my imagination and filled my dreams."



ABOVE: Ertegun stops at the Erdün Collection to study the ornamentation on an Ottoman oil lamp.

Ertegun indulges her designer's imagination at some of her favorite shops, located in three areas that span old and new Istanbul. At the Grand Bazaar (or covered market) in the historic Sultanahmet district, not far from the majestic Blue Mosque and the Hagia Sophia, the Erdün Collection specializes in Turkish antiques such as copper- and tin-plated water jugs, eighteenth-century miniatures hand-painted on bone and handcrafted silver goblets, boxes and samovars with complex Islamic designs.

"Everything imaginable is jammed into this little shop in the old antiques section of the bazaar," Ertegun notes. "A lot of collectors come here. It's not for tourists, unlike a lot of the other shops."

At Erdün, Ertegun is fascinated with the hanging colored-glass oil lamps once used in Ottoman mosques. They are suspended from porcelain globes made in the western Anatolian city of Kütahya. Hand-painted with traditional Anatolian floral and garland patterns, the globes enhanced the acoustics in a mosque when the imam spoke.

"These porcelain balls also kept mice from eating the oil in the glass lamps," Erte-

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"Turkish shop owners are hospitable and enjoy spending time with their customers," notes Ertegun. ABOVE: Copperware, painted boxes and embroidery beckon at the Grand Bazaar. BELOW: Plates reproduced with old Iznik patterns capture Ertegun's attention at Abdullah. "They're inexpensive; you can get a set or mix and match them for everyday use."





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INSIDE ISTANBUL



ABOVE: Ertegun and her friend Nuyan Kalkavan examine a selection of 18th-century Turkish fabrics called *çatma* at Resto Ltd. A pair of whirling dervish robes hang on the wall.

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gun says. "They would crawl down the chain and slide off the porcelain onto the floor."

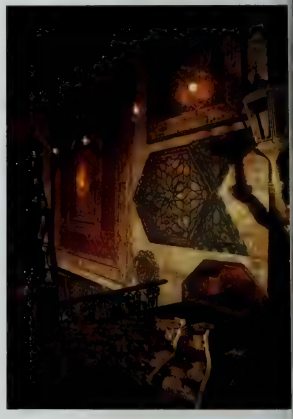
A short walk from Erdün is Abdullah, a shop specializing in new ceramic plates, vases and tiles embellished with reproductions of old Iznik floral and geometric designs. Ottoman underglaze ceramic art reached its peak in the mid- to late sixteenth century in the city of Iznik, south of Istanbul, before Kütahya took over as the center of ceramic production in Turkey during the seventeenth century.

"The Kütahya ceramics are lovely and inexpensive," says Ertegun, who uses them at her Bodrum house. "You can mix sets of dishes for everyday use or hang them on your wall. They're perfect for livening up a country house."

Continuing through the labyrinthine streets and passages of the four-thousand-shop bazaar, Ertegun stops at Şengör, one of Turkey's oldest and best-known Oriental carpet and kilim dealers, which has catered to such luminaries as Hillary Rodham Clinton and Mikhail Gorbachev. In this tentlike shop, amid seven-foot-tall piles of Anatolian, Caucasian and Persian textiles, Ertegun discovers a handsome nineteenth-century *suzani* from Afghanistan or Uzbekistan—an embroidered cotton cloth in bold colors and repeating floral patterns.

"Nomads made *suzanis* to hang in their tents," Ertegun explains. "I'm attracted to their primitive quality. They can be used as wall hangings, tablecloths or pillow coverings."

BELOW: A piano draped with an 18th-century fabric from Bursa stands under decorative wood panels at Antikarnas.



"Most of the stores are run by families, so you're greeted with a certain intimacy," says Ertegun. BELOW: Curry and saffron are two of the many choices at the Spice Bazaar.



The genuine Turkish hospitality of the Şengör family is an added delight. Like other carpet dealers in Istanbul, they greet visitors with soothing apple tea, coffee or a soft drink as a prelude to doing business.

"The Şengörs go out of their way to spend time with you, as if they're welcoming you into their home," Ertegun says. "They're flexible about exchanges and do marvelous restorations at low cost."

One of the best buys in Istanbul is the custom-made silver found at Melda, another shop in the bazaar. Ertegun owns some of its water

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ABOVE: Among the Ottoman antiques displayed at L. Chalabi is an 18th-century inlaid jewel chest.



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jugs, crafted in three sizes after a classical Turkish design. Melda also offers contemporary interpretations of traditional Turkish holloyware, including sinuous coffeepots with fountainlike spouts. The prices are very reasonable, according to Ertegun.

"Part of the fun of shopping at the Grand Bazaar is bargaining," she says. "Never pay the asking price."

On her way from the bazaar to the old Genoese quarter of Istanbul situated in Beyoğlu, north of the Golden Horn harbor, Ertegun often detours to the Spice Bazaar, which is redolent of cumin, saffron and other spices displayed side by side in a vivid spectrum of color.

In Beyoğlu, Ertegun shops

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LEFT: "Güneş Öztarakçi has antique and contemporary carpets and kilims. She commissions weavers to make pieces with centuries-old designs."

ERTEGUN'S SOURCES

1 MELDA
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2 ŞENGÖR
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INSIDE ISTANBUL

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on a winding street called Çukurcuma, home to some of Istanbul's most spectacular antiques shops, several of which occupy floors of restored old houses. At Antikarnas, where visitors are greeted by a bouncing monkey on a chain, she is drawn to seventeenth-century wood panels from eastern Turkey that once decorated the ceilings of houses and palaces.

"Chandeliers usually hung from these carved and painted panels," Ertegun says. "They have a marvelous patina and warmth and make great wall decorations."

Another treasure trove of antiques, both Ottoman and European, can be found at the nearby Resto Ltd., where Ertegun singles out an eighteenth-century Turkish *çatma*, a handwoven silk-and-embossed-velvet fabric made in Bursa, an ancient city between Istanbul and the Aegean coastal city of Izmir.

"These exquisite fabrics, which often have central medallion patterns and come in colors such as silver, gold, red and blue, were used as cushion covers for divans in wealthy homes," says Ertegun, who also found some old whirling dervish robes, along with antique Iznik ceramics and tall mosque torchères.

For Ertegun, part of the charm of Resto, a restored eight-floor Byzantine house, is its mazelike interior, where "you can find everything under the sun and even get lost."

Farther north, in the exclusive Nişantaşı shopping district, contemporary Istanbul comes to life with designer shops, expensive restaurants and well-heeled Turks. Here, on Mim Kemal Öke Street, Ertegun likes to buy kilims from her friend Güneş Öztarakçi, whose shop with a garden courtyard has antique and new Oriental carpets and kilims, mainly from Turkey.

"With their vibrant colors and geometries, kilims are formal, playful rugs that are ideal for summer houses and hot climates," Ertegun says. "They're a lot like paintings, but I use them the way they're meant to be used—on the floor. And good-quality pieces are well priced. I love Güneş's shop because she also has a lot of unusual things, like narrow kilim bands, which nomads used in their tents and which can be



"Istanbul captivates you with its beauty, exoticism and history," says Ertegun. BELOW: The Blue Mosque is silhouetted against the setting sun.

RIGHT: Ertegun discusses a 19th-century water jug with Fatoş Türkmen at Raffi Portakal, an auction house of Ottoman, European and Oriental antiques.



made into drapery borders, for example."

A few steps away is L. Chalabi, one of Istanbul's best sources for Ottoman and European antiques. Among the Orientalist paintings, engraved silver incense burners, Meissen and silver water pipes and floral-patterned Ottoman embroideries on display, Ertegun finds an elegant Ottoman jewelry chest inlaid with mother-of-pearl and tortoiseshell.

"This rare piece is a good example of the opulent accessories that adorned aristocratic Ottoman houses and palaces," she observes. "The sultans lived in tremendous luxury, which can be seen in the jewelry, porcelain, silver and other decorative objects that are preserved at Topkapı."

At nearby Raffi Portakal, one of Turkey's largest auction houses, which deals in everything from Ottoman works of art and European antiques to Chinese Export porcelain and nineteenth-century Turkish paintings, the antique Islamic calligraphy and Turkish silver catch Ertegun's eye.

"Islamic calligraphy, which is done with gold leaf and black ink on parchment or silk, looks like an elegant print," she says. "Most are phrases from the Koran, and the old ones are expensive. Calligraphy functioned as art because Muslims weren't allowed to portray any human image."

The silver standouts include a large embossed rice dish with a lid shaped like a bell and a fluted jug and stand once filled with rose water so that dinner guests could rinse their fingers after a meal in typical Ottoman splendor.

Whatever the object of desire, Ertegun cautions, prices in Istanbul are not as low as they used to be, particularly for Turkish antiques, since the Turks themselves are vigorous collectors. "Like anywhere else, you have to be careful that you aren't gypped," adds Mica Ertegun, who suggests wrapping up a long day of shopping at the garden restaurant of the Victorian-style Greenhouse Hotel, one of her favorite haunts in the Sultanahmet district. "Authentic Turkish arts and antiques are, nevertheless, known for their superb craftsmanship, and dealers restore everything well. The best of them are very honest and open, so it's a pleasure doing business here." □



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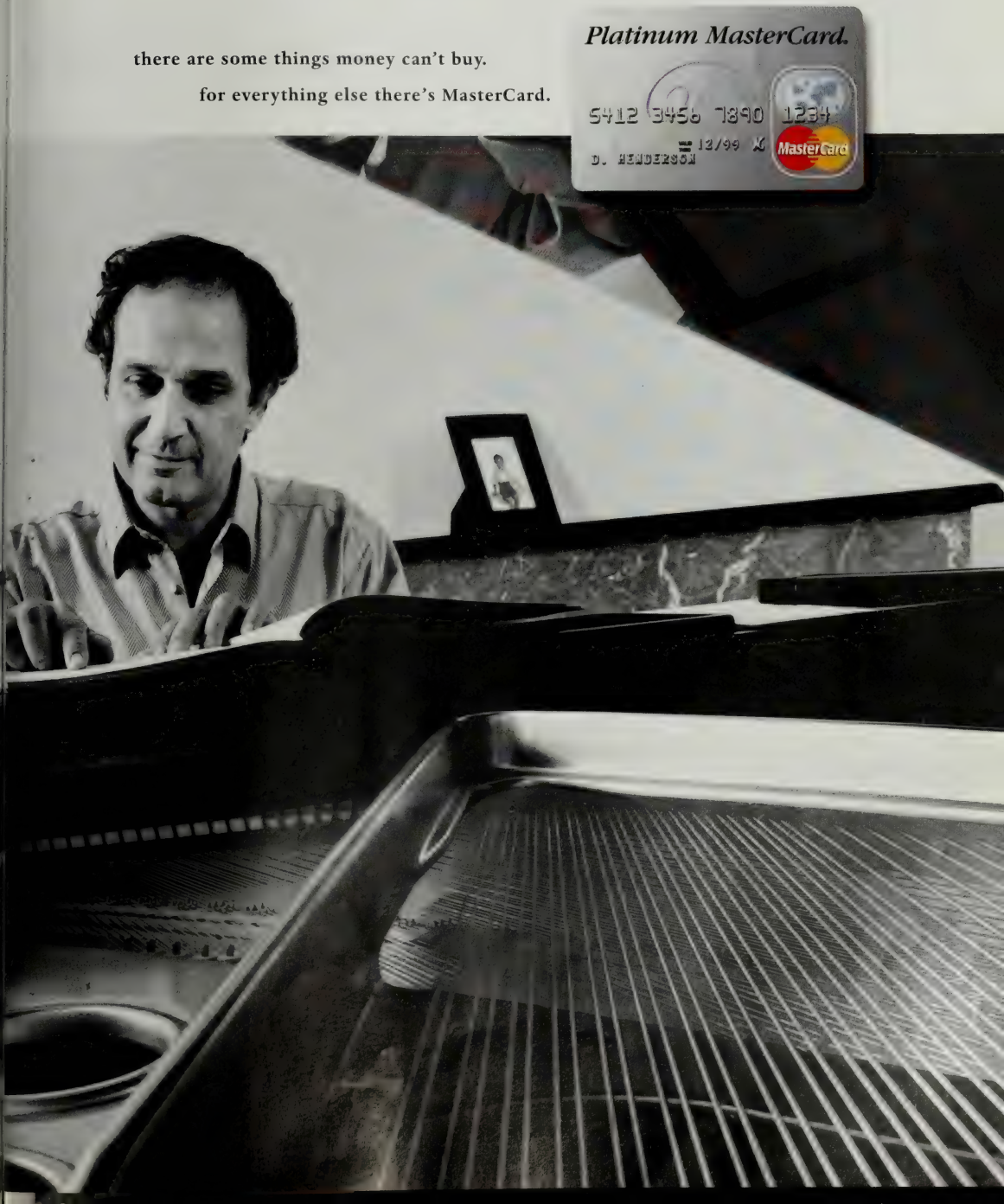


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AN ARTISTIC HERITAGE IN MEXICO

THE DOLORES OLMEDO PATIÑO MUSEUM

Text by Jonathan Kandell
Photography by
Michael Calderwood



MUSEO DOLORES OLMEDO PATIÑO

DOLORES OLMEDO PATIÑO can pinpoint the precise moment her destiny was cast. It happened the day seven decades ago when she met the great Mexican artist Diego Rivera and began a relationship—passionately protective and fiercely loyal—that would culminate in the creation of the remarkable museum that bears her name and enshrines his work.

As a teenager, Olmedo accompanied her mother to a government building in Mexico City where Rivera was completing a series of his famous murals. "We came across the artist in an elevator," recalls Olmedo. "He asked my mother if he could make some drawings of me. She agreed without knowing that I would pose nude. And besides, I never told her."

Rivera made twenty-seven drawings of Olmedo. Years later her husband, Howard S. Phillips, an American publisher in Mexico, discovered the portraits and in a rage ordered her to return them to Rivera. When the artist was dying of cancer in the mid-1950s, Olmedo, who was by then divorced, put him up in her home. A grateful Rivera, whose reputation and earnings had tumbled, again gave her the nude drawings. He also sold her scores of his paintings and many works done by his late wife, Frida Kahlo. Moreover, Rivera designated Olmedo president of his and Kahlo's estates.

Three decades passed, during which time enthusiasm for Rivera's works was re-

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The Museo Dolores Olmedo Patiño in Xochimilco, Mexico, houses the world's largest collections of Diego Rivera and Frida Kahlo paintings. ABOVE: Rivera and Dolores Olmedo in 1955, with *La Tehuana*, the last of many portraits he painted of her.

The museum is located in a 16th-century monastery that Olmedo bought in 1962 and used as her residence. LEFT: The chapel's façade. RIGHT: The museum's main entrance.



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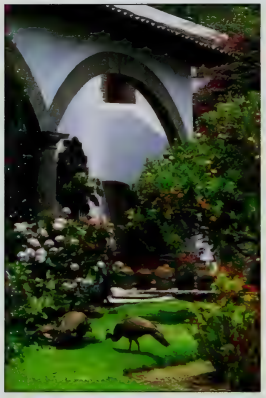
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Olmedo's collection of Riveras includes 137 watercolors, reliefs, drawings, oils and prints. The museum also houses over 600 pieces of pre-Columbian art. LEFT: Peacocks wander the grounds.

RIGHT: A 1955 Rivera oil of Olmedo's daughter dominates a wall in the main hall. BELOW: The Cubist Room showcases works Rivera painted in France and Spain between 1913 and 1920.



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born and a virtual Frida cult drove the prices of Kahlo's paintings to stratospheric levels. Art critics and intellectuals began to resent Olmedo for her huge hoard of Riveras and Kahlos and her power over the artists' cultural legacies. She was accused of having grossly underpaid for her collection. Rumors swirled that Olmedo, driven by jealousy, was intent on sabotaging Kahlo's rising star. And when construction of Olmedo's museum stalled, many began to question whether its doors would ever open to the public.

Shortly before his death in 1957, Rivera put Olmedo in charge of his and Kahlo's estates. BELOW RIGHT: Twenty-three of Olmedo's 25 Kahlo paintings, including *Self-Portrait with Small Monkey*, 1945, are now touring Europe.





MUSEO DOLORES OLMEDO PATIÑO

After much delay, the Museo Dolores Olmedo Patiño was in fact inaugurated in 1994. Built from Olmedo's own sixteenth-century hacienda—originally a monastery—in Xochimilco, on the southern fringes of Mexico City, the museum displays all of her 137 Riveras and twenty-five Kahlos, along with more than six hundred pre-Columbian artifacts and many superb collectibles from Mexico's colonial and early modern eras.

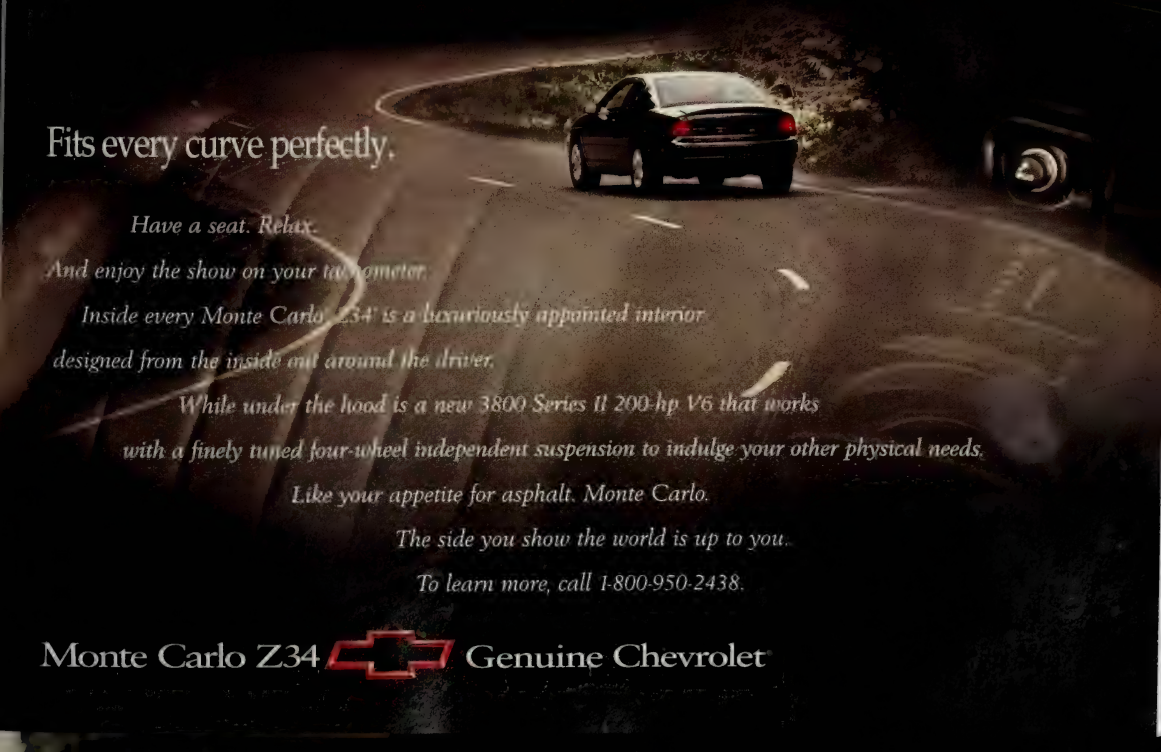
Olmedo—or La Señora, as she is called by her associates—has always shrugged off critics and flaunted her independent-mindedness. When a journalist covering the opening of her museum asked how she would like to be remembered, she shot back: "Just as I am—a woman who did whatever she felt like doing in life, and luckily succeeded at it."

In middle age, Olmedo became the first Mexican woman to run her own real estate development company. The wealth gained from her business deals enabled her to

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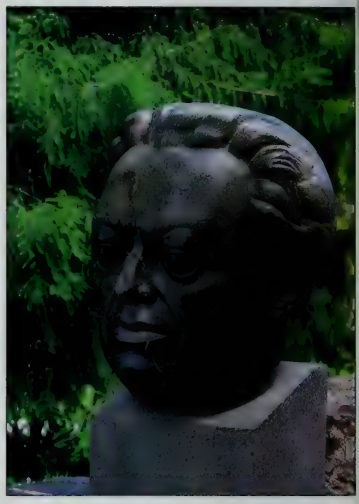
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AN ARTISTIC HERITAGE IN MEXICO



A grateful Rivera sold Olmedo scores of his paintings and many works done by his late wife, Frida Kahlo.



ABOVE: A bust of Rivera by Julio Castellanos sits at the museum's entrance. "For me," says Olmedo, "Diego Rivera represents Mexico." LEFT: In a foyer are some of Rivera's belongings, including his easel and palette.

BELOW: An arcade surrounds the museum's courtyard. "I consider it my responsibility to help preserve the artistic heritage of Mexico," says Olmedo, "of which Rivera's work is an integral part."

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amass her art collection, purchase the estate that would eventually house it and make the political contacts needed to back her museum project.

Olmedo bought the hacienda—eight acres and 54,000 square feet of buildings—in 1962. Its metamorphosis into a museum, begun in 1988, was initially scheduled to be completed in 1990. But the renovation proved technically more difficult than had first been imagined, and the government, which had promised to foot the bill, was slow to increase its financial outlays. As the project bogged down, Olmedo was forced to live for several years in makeshift construction barracks next to the hacienda's gutted buildings. "I felt like an earthquake refugee," she says, alluding to the frequent temblors that shake the Mexican capital.

According to Luís Hernández, the young architect who oversaw the project, the main problem was that the hacienda, while good enough to display a personal collection, suffered from structural flaws that were unacceptable



AN ARTISTIC HERITAGE IN MEXICO

for a first-class museum. "More than half the building was slowly sinking because its foundation was on land that used to be a lake and canals," says Hernández. "In some rooms the roof was leaking and had to be largely redone." The structure also needed costly electric rewiring and climate-control systems.

Despite the extensive alterations, the building retains much of the atmosphere of a private residence, and its collection is displayed according to Olmedo's tastes rather than in a more conventional museum style that pays heed to chronology or subject matter. In the permanent exhibition's first hall—the former living room—the paintings include some of Olmedo's favorite Riveras, such as *La Tehuana*, a famous 1955 portrait of her in the multicolored dress of a native from the Isthmus of Tehuantepec in southern Mexico. Besides the Rivera works, the room contains autographed photos of powerful politicians whom Olmedo befriended. A large fireplace in the center of the room has been remodeled as a stand for pre-Columbian figurines.

Adjoining the first hall is an elongated chamber that was previously the dining room. Now called the Maya Room for its collection of sculptures, pottery and carved seashells from that ancient civilization, the space also includes another well-known late Rivera painting, *La Hamaca*. Somehow, the placement of this portrait of two girls swaying languorously in a hammock high above an ocean bay seems appropriate in a room devoted to the art of an Indian culture that flourished in the tropics.

Other rooms are arranged in a fashion that might win the approval of a traditional-minded curator. One former bedroom is entirely devoted to a series of Rivera paintings of Acapulco sunsets. A banquet hall, now called the Cubist Room, showcases the artist's youthful works from his years in Europe, where he had been a fixture in a bohemian society that included Picasso, Braque and Gris.

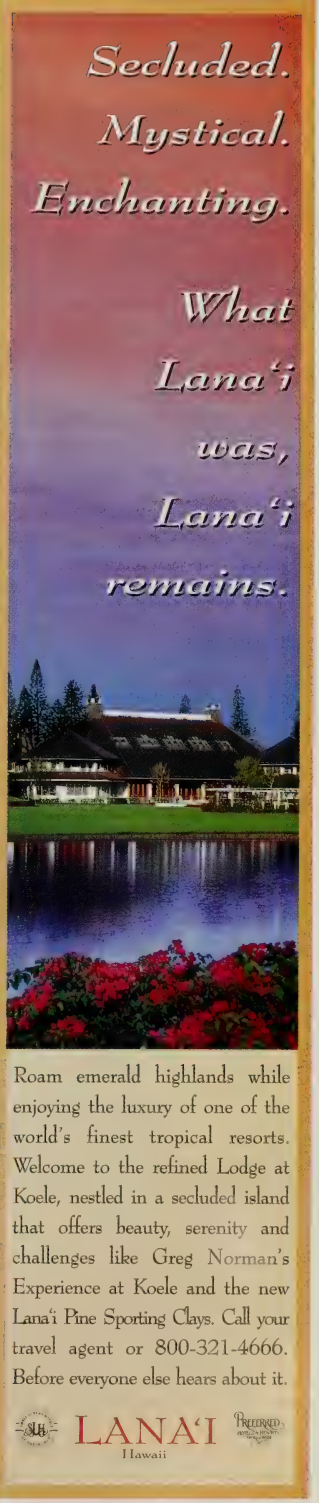
But the most remarkable of the rooms arranged thematically is the one turned over to twenty-five Frida Kahlo paintings. All but two of them are on tour in Europe until mid-1998 and have been temporarily replaced by copies. The originals left behind are among the most brutal of Kahlo's self-portraits: *The Broken Column* (1944) exposes the artist's vertebrae as a fractured Greek column, and *A Few Small Nips* (1935) shows a woman resembling the artist lying in bed with multiple knife wounds —the blood flowing so copiously that it stains the painting's frame.

Olmedo has never hidden her dislike of Kahlo. In interviews she has scorned her paintings as "trashy" and expressed disapproval of her alleged bisexuality. But Olmedo also makes the point that, in deference to Rivera's wishes, she kept her Kahlo collection intact and thus probably helped raise the artist's reputation and the market value of her works.

The Olmedo museum lies at the end of a three-hundred-yard cobblestoned walk past a garden that also displays the owner's quirky, eclectic tastes. Screeching peacocks and sweet-tempered Mexican Hairless dogs roam the manicured lawns amid a score of mostly native trees, including ancient cypresses and red-beaded *pirules*. As the lawns recede to the outer walls, flowers and shrubs spread with untrimmed exuberance. "La Señora told us to let them grow wild," explains Hernández, who also supervises maintenance of the gardens.

The cobblestoned walk leads past a giant stone head of Rivera near the entrance to the museum's main exhibition hall. Set on a waist-high pedestal, Rivera faces a large urn on a pedestal of similar size. It almost seems as though the urn should someday be replaced by the head of Frida Kahlo. "Or maybe," suggests Hernández, "of La Señora." □

> Olmedo has always shrugged off critics and flaunted her independent-mindedness.



TELEVISION FOREVER!

STAY TUNED FOR THE DIGITAL ERA

By Nicholas von Hoffman



THE SCENE IS A CINEMA CLICHE. The character, furious at life in general, or driven mad by the excesses of our culture, takes a revolver and shoots the TV. It is about the only way you can get rid of one. I have a friend who keeps his aspidistra on top of his set, and when he overwaters it or when the cat tries to use it as a litter box, the TV will steam and fizzle or give off an unpleasant scent, but it keeps on playing. You can't kill the suckers.

If your computer has the temperament of an overtired opera diva—finicky, unpredictable, high maintenance and prone to sudden work stoppages—your television is the Percheron of electronics. There are thought to be a quarter of a billion TVs in our homes, and almost every one of them is a workhorse of indestructible dependability.

"A lot of TV sets don't break," Jim Palumbo, Sony's senior vice-president of television products, says somewhat ruefully. "Nothing's perfect, but the technology is very, very good."

"They weren't always this rugged," notes John Taylor, a spokesman for Zenith. "In the 1950s you wouldn't go to the store, buy a television set and take it home with you. You'd have a serviceman deliver it to your house and hook it up. Service calls in those days were not uncommon. I remember in the sixties when I went to the hardware store to use the tube tester. You'd take the TV tubes, and you'd test them to figure out which one you needed to replace. The advent of solid state in the seventies and the integration of silicon in the eighties have made today's television set probably one of the most reliable appliances in your home. It's a very mature technology." (The modern TV no longer has tubes, other than the picture tube. Where once the cabinet was chock-full of wires, tubes and strange shapes, there is almost nothing but empty space now.)

Television has been around for quite some time, but the desire for home picture entertainment goes back nearly as far as the formation of the modern bourgeois home. In the nineteenth century Victorian mamas and papas spent many an evening in the parlor looking at stereopticons and slide shows. These and other devices achieved a degree of animation, but nothing was as satisfactory as Edison's Kinetoscope, an early movie machine, which appeared about a hundred years ago.

Television crept onto the scene in the 1920s, although for a while there was no word for it, nor for those who watched it. Taken up and discarded were such locutions as *looker-in*, *perceptor*, *audioobserver*, *lookener* (an uglyism derived by marrying *looker* and *listener*), *audoseer*, *invider*, *telegazer*, *teleseer*, *televist*, *telspector*, *opticauris*, *visuel* and *audivist*.

Such floundering around is to be expected of a technology that lacks a proper inventor. Samuel F. B. Morse invented the telegraph, Alexander Graham Bell did the honors for the telephone, and there were the Wright brothers, but it took the better part of sixty years and the contributions of many people in France, England, Germany and Scotland to get TV off the ground.

Still, two men from opposite sides of the globe and utterly dissimilar backgrounds deserve the lion's share of the credit or, depending on your opinion, the blame. The first is a Mormon farm boy who grew up in Idaho. He was mowing a field when the back-and-forth motion of his machine suggested to this intelligent fourteen-year-old lad how an image might be electronically scanned, captured and reproduced elsewhere. The idea set the course of Philo T. Farnsworth's life, as this remarkable autodidact went on to invent and patent a number of the ideas and devices that were necessary for TV.

Perhaps even more important in the perfection of television was Vladimir Kosmo Zworykin, a Russian scientist from an upper-class czarist background who fled the Bolsheviks to come to

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TELEVISION FOREVER!

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America and head up research at RCA. It was he who invented the almighty boob tube itself, though numerous improvements over the years have made it the electronic elephant that lives forever. Ironically, the medium that delivers the advertising for the disposable society is one of the least disposable objects in the home.

Televisions don't die. Instead, says Zenith's John Taylor, "They end up moving from the primary viewing area, your living room or your den, to the kids' room or the bedroom or the basement. That's why the number of television sets per household continues to rise. Unlike some industries, we don't build in obsolescence. The average age of a television set today may be a dozen years. Yet the average consumer comes back into the market to buy a television set about every six or seven years."

Since TVs don't wear out, manufacturers are at their wits' end trying to come up with ways to get you to buy a new one. Most recently they have markedly improved the sound quality. In the early days of TV the developers alternately broadcast a few seconds of pictures, then a few seconds of sound. Even after they put the two together, most of the effort went into improving the quality of the picture. The mid-eighties changed that, and today you do not have to rip up a room or place speakers and run wires higgledy-piggledy around the den to have good sound. A number of manufacturers offer sets with excellent singing voices.

Another way the manufacturers get you to demote the living room set to the basement is by offering models with ever larger screens. Consequently, there is a stupefying variety of choices when you venture out to buy a new TV. Although consumer publications offer ratings, there's nothing like seeing and hearing the various models on the market.

You will have to go out of your way to find a lemon. "There was a day when there was major differentiation in quality," says Taylor. "The quality of the entire industry has moved up over the years, and there are a lot of good sets out there. The differentiation is not based on reliability or longevity, because they all last a long time, but more on brand reputation, features and technology."

As with everything else in Electroland, the prices of TVs have been moving downward ever since the first mass-produced sets were offered in 1946. At that time RCA's black-and-white ten-inch-screen 630-TS, sometimes called the Model T of television, sold for $385, which would be around $3,400 in today's money. In 1998 you can buy a nineteen-inch color television for about $200, which would be about twenty-five bucks in 1946 money.

Parenthetically, the price of advertising has gone the other way. The first commercial that we know anything about was aired on July 1, 1941, at a cost of four dollars a minute. It displayed the face of a Bulova watch ticking off that minute. A minute in 1998, on the most popular programs, will cost in the vicinity of two and a half million dollars.

The numbers nicely illustrate the electro-wisdom that the money is in the software (programs and advertising), not the hardware. John Taylor will bear witness to the dog-eat-dog aspects of the TV industry. "It's such an intensely competitive business that nobody's making money. Zenith hasn't turned a profit since 1988." Hence, with a little ingenuity, one ought to be able to get top quality for bottom dollar.

The manufacturers are holding on for the day of high-definition television (HDTV), which has a picture that's twice as good as the one we see now. Their hope is that millions of us will one day abandon our present sets for new sets and better pictures. "The potential is there to make lots of money again," says Taylor. The potential is there, no doubt about it, but the reality is a ways off. The law says that the nation's television stations have eight years to get up and running with HDTV, but costs of the new transmitters and other equipment fly high into the multibillions, so people such as Michael Jordan, chairman of CBS's parent, Westinghouse, are saying, "This whole digital transition had been left to the engineers until just about six months ago. All of a sudden we got this thing approved, and nobody has a clue what they are going to do."

Nonetheless, HDTV sets will be on the market by the end of this year. Prepare to pay $5,000 plus for a low-end set and to have only a limited number of high-definition programs and stations.

It's not unlike the situation with FM radio broadcasting in the 1930s. Its deployment was delayed for a generation because companies like RCA had too much invested in AM technology to junk it all and start over. It will be years before the TVs on the market today become obsolete, but if you're planning to buy one, you should make sure it has an S-Video input, a doohickey that enables it to ingest digitized signals. Of course, HDTV is digital, but so are a lot of services looking to get a crack at you via your living room TV. With an S-Video input you will be able to see HDTV programs, although not in HDTV quality, but none of this will be a hot issue for five or six years at least, by which time the TV you bought today will be ready for banishment to a rear room.

The back, or sometimes the side, of the modern TV has a number of jacks beside the S-Video input. A generation ago there was one hole in the back of the set, mysteriously labeled "RF," short for radio frequency, which was the place to plug the wire attached to the rabbit ears or roof antenna. The one

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Numerous improvements over the years have made the TV the electronic elephant that lives forever.

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TELEVISION FOREVER!

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hole has grown to many as the TV has ceased to be used only for telegazing. Beside games and VCRs, the Internet in various forms has taken dead aim at you while you sit on your couch. If you want to use those electronic orifices, the sets in the stores now have them.

Hence, if the urge to consume has you by the big toe, there's no reason to put it off. And, unlike its electro-cousin the computer, the TV is user-friendly. Modern TVs come with a VCR setup so simple that even the invincibly stupid and the technologically hostile have no trouble with it. They've also got enough jimjacks to please a sultan. The sets come with locks to prevent the kiddies from seeing dirty pictures; gizmos that automatically tamp down the volume of shrieker commercials; quicker ways to zap to your favorite channels; and timers that turn on when you're not at home to fool the burglars or possibly alert them to the fact that you have a neat, brand-new TV.

They also have PIP, or picture-in-picture. Only in America, the land where people have made a fine art of doing two things at the same time, would PIP be viewed as a convenience and not as a contrivance to drive the sober to drink. We do our nails or jog while talking to friends on the telephone, we do everything else while listening to music, and it is a long-established fact that the nation's youth does its homework while watching television. And now with PIP, the kids can watch two programs while doing algebra. And they say that there's no such thing as progress.

As your TV does more for you, it requires less effort on your part. The original TV remote was introduced by Zenith in 1950 under the name The Lazy Bones, but it was crude compared with the 1998 models that do everything but floss your teeth. Next in the onward march of engineering progress came Flash-Matic. "It's a cool-looking device," says John Taylor, "sort of a Buck Rogers flashlight." The Flash-Matic system had drawbacks, however. Errant sunbeams would turn it on at dawn without the permission of its owners. Zenith persevered, nevertheless, until it had perfected today's all-powerful remotes and thereby invented the couch potato, wielding the contemporary channel changer from a coffee table command center.

> Manufacturers are at their wits' end trying to come up with ways to get you to buy a new television.

What TV has done to American civilization is problematic, but we can take some satisfaction in knowing that the machines our happy electro-spuds are in thrall to will last forever, providing us with better pictures and sound than ever before. □

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The dream of most people who do much dreaming is to have an island hideaway—Laucala is that on a much bigger scale," said the late Malcolm Forbes. In 1972 the publishing magnate bought the 4.7-square-mile island (*AD*, Feb. 1989), which is about 135 miles from Suva, the capital of Fiji. It is a private retreat, a vacation resort and a working coconut plantation, and about 220 Fijians call it home. "The island itself has become a cash crop," Forbes noted. He spent $5 million to improve living conditions and to create the resort, which includes seven bures, or cottages, for guests. The main house was placed at one of the highest points on the island for a 360-degree view. $10 million.

Colin Strang Steel, Knight Frank; 44-131-225-8171.

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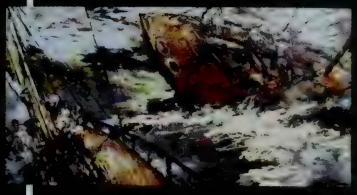
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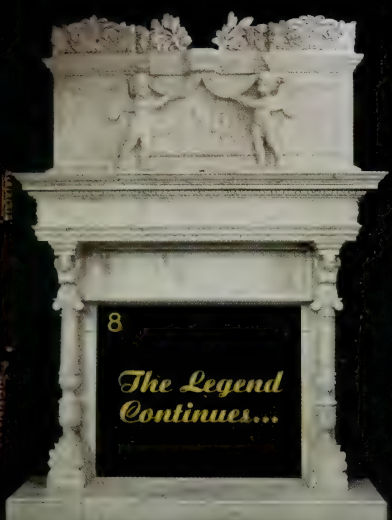




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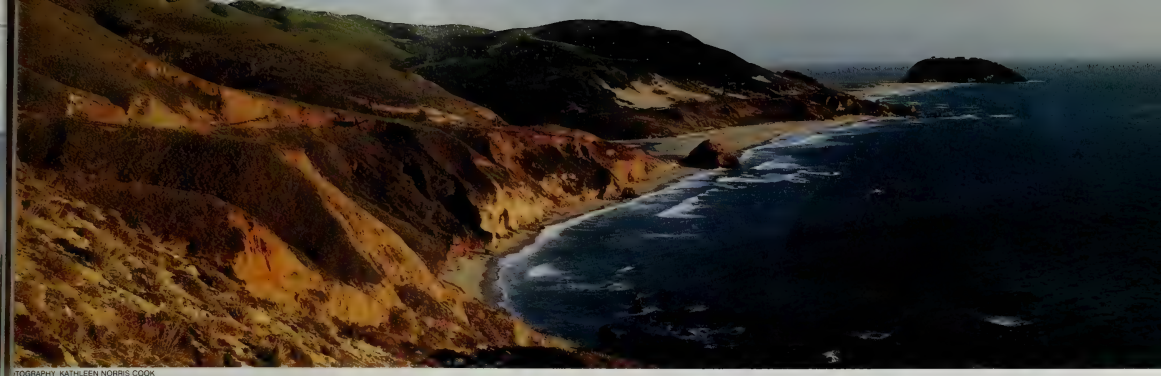


PORTUGAL

In 1400 John I of Portugal ordered a monastery built for the Trinitarian order, whose purpose was to free Christian slaves from Muslim captivity. He chose for the site the city of Sintra, about 16 miles north of Lisbon. The cloister and Renaissance-style archways were added in 1570, and the church was rebuilt in the 18th century. Five years ago the present owners purchased Quinta do Convento de Trinidade, even though it had been abandoned for years, and converted it into a private residence. They restored the 17th- and 18th-century *azulejos*, or blue-and-white tiles, in the entrance hall, dining room and chapel and did some modernization, including enclosing part of the small garden cloister in glass. A 1924 guide to Portugal stated, "The convent and the grounds are notable for their exuberant vegetation and for their mysterious secrecy." To maintain this spirit, British horticulturist Gerald Huggan imported plants and trees from all over the world; wooded hillside makes up the rest of the 14 acres. $10 million.

Collin McDonald, Knight Frank; 351-1-799-9966.

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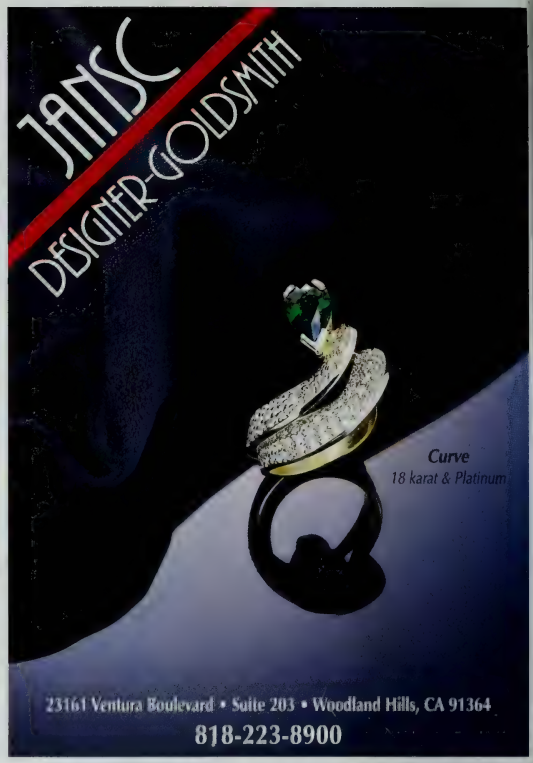


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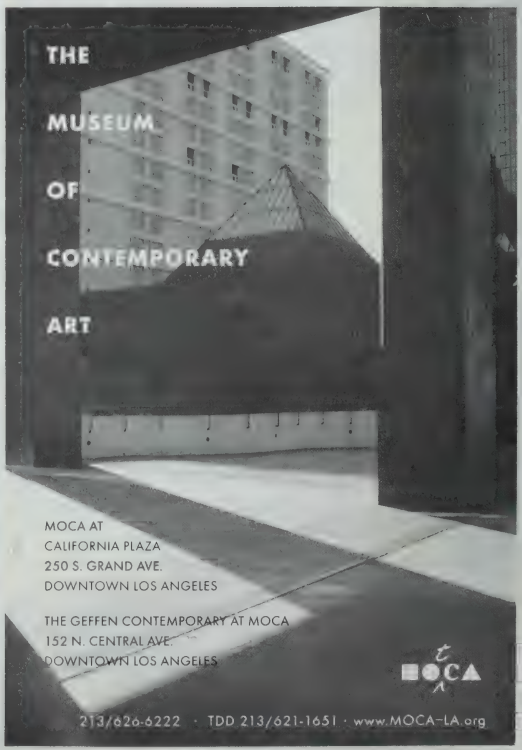
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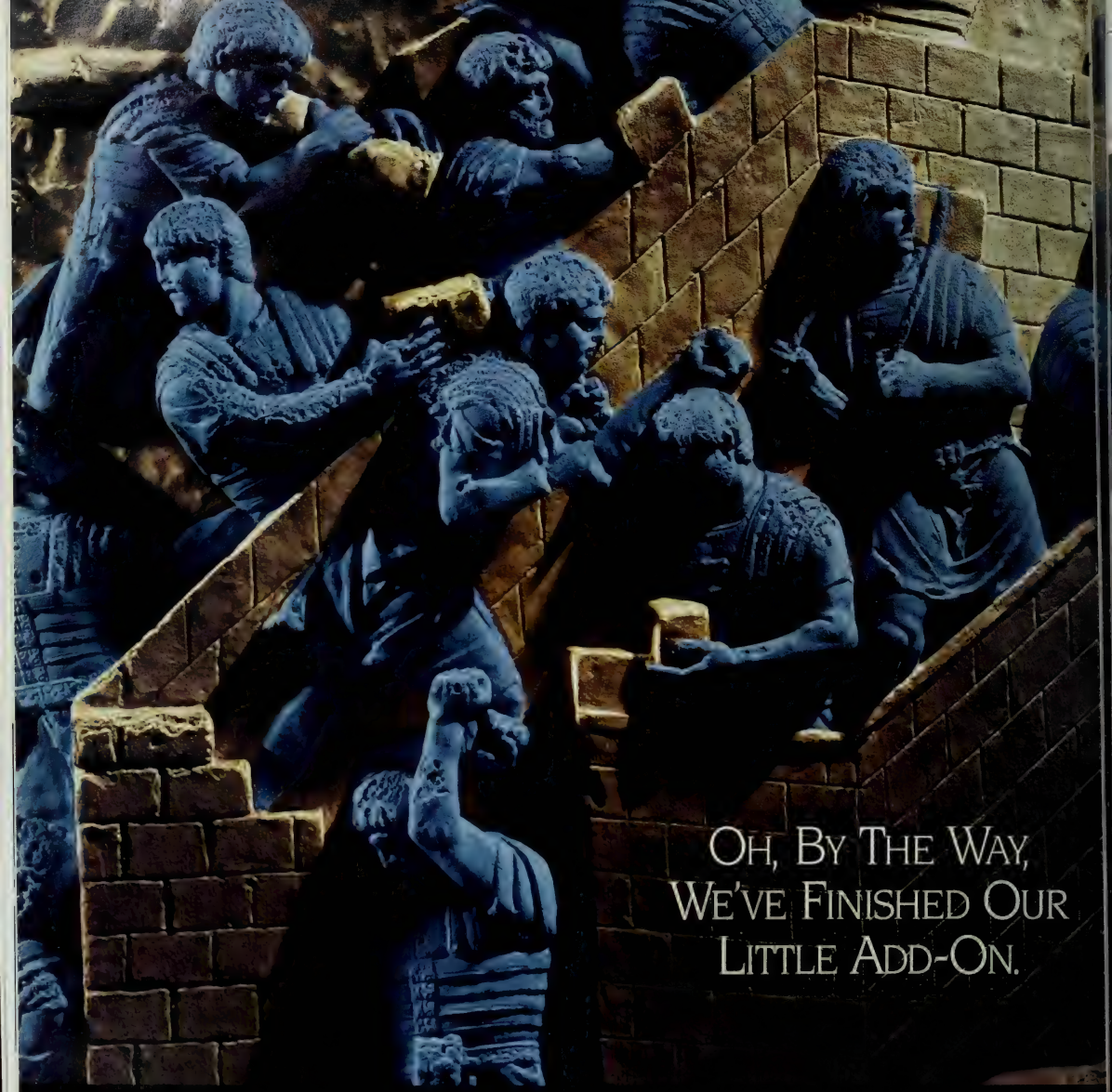




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JURGEN HUMER

MONTECITO

George Washington Smith

George Washington Smith originally went to Santa Barbara, California, to be a painter. His canvases weren't well received, but people were interested in the house that he'd built for himself. One of his earliest projects in the 1920s was El Cielito in Montecito (above), where the architect built many of the grander Mediterranean-style estates. He also designed the landscape with Dutch horticulturist Peter Reidel—they planted an English hedgerow and a rose garden on more than three acres. Wood-beamed ceilings, a large granite fireplace and Moorish carvings decorate the living room (below). The kitchen, which was remodeled in 1995, has a breakfast area with French doors opening onto views of the gardens and reflecting ponds. $3.995 million.

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JURGEN HUMER

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continued from page 59

LONG ISLAND

● Venturi, Scott Brown

On a two-and-a-half-acre peninsula jutting out into Long Island Sound, architects Robert Venturi and Denise Scott Brown of Venturi, Scott Brown and Associates used elements of the Shingle Style and the image of a boat on dry land to build a residence that could withstand the elements (*AD*, Dec. 1990). A cedar-shingled roof on two levels wraps around the curved end of the house (above); the lower level is supported by thick Doric columns (right). "We kept coming back to the idea of placing the main floor on the second level so that the owners could really see out," says Venturi. "After all, one lives on this site for the view." A tennis court, indoor and outdoor pools and a poolhouse round out the property. $2.69 million (furnished, including Venturi-designed pieces).



MATT WARGO



MATT WARGO

Katherine Cuddeback and Debbie Petkanas, Daniel Gale; 516/759-4800.

PARIS

● Philippe Starck

"I've forced myself to reduce architecture to its essential—simple volumes, basic décor," says architect and designer Philippe Starck, who has revitalized hotels in New York, Miami and Los Angeles. For the site of his own Paris residence he chose Ile St.-Germain, one of the small villagelike islands that dot the Seine. "At home, humans need light, harmonious proportions and architecture that's minimal, or at least not cerebral." Inspired by the oyster growers' shacks on the Atlantic coast, Starck built a five-story white clapboard structure with bands of windows that are bayed at the ends. His son and daughter each have use of a floor, while the top level is his studio. "My bed is close to my desk. One is for reflection, the other to put down on paper what I've conceived horizontally." 25 million French francs ($4.2 million).

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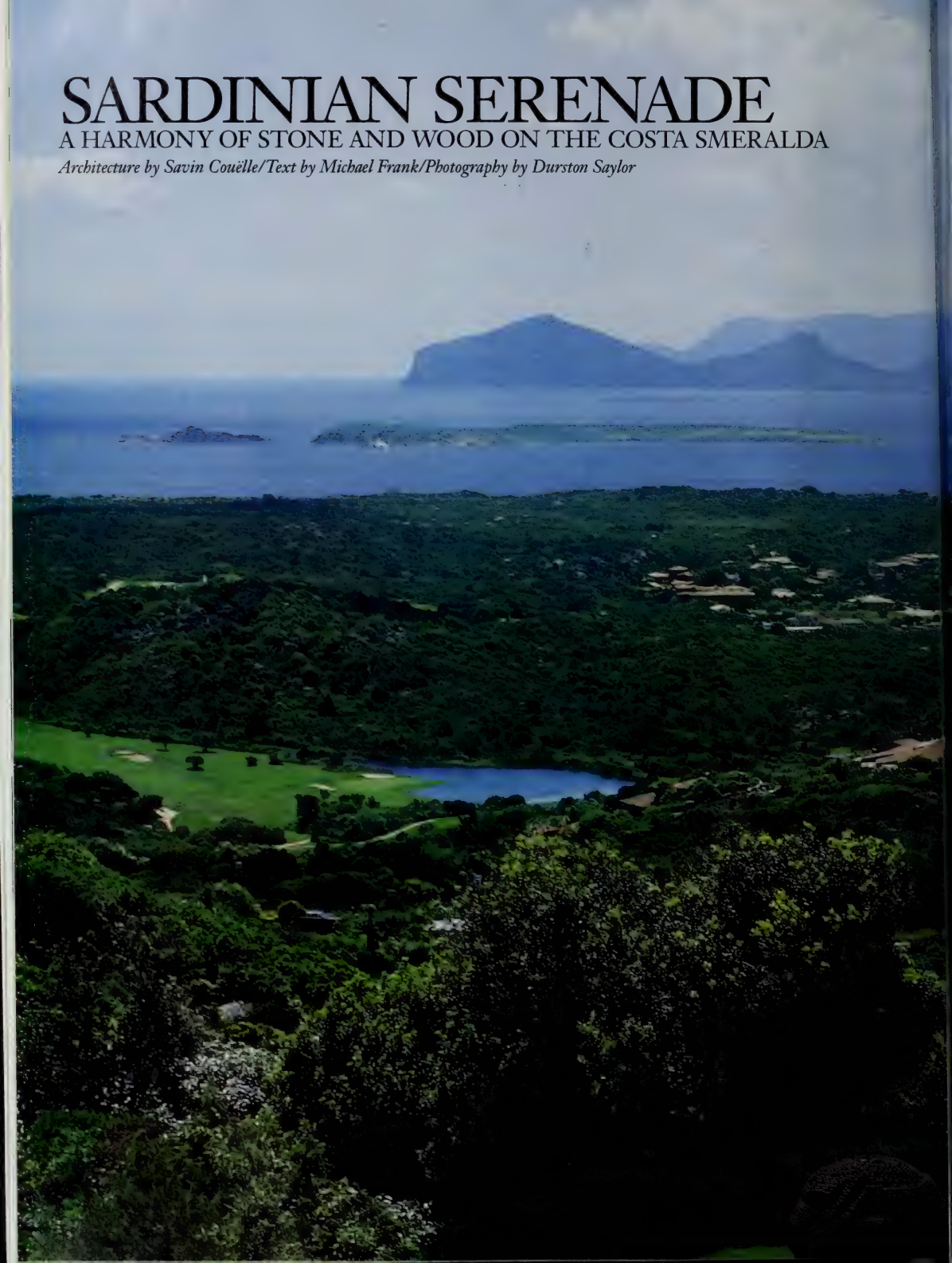
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SARDINIAN SERENADE

A HARMONY OF STONE AND WOOD ON THE COSTA SMERALDA

Architecture by Savin Couëlle/Text by Michael Frank/Photography by Durston Saylor





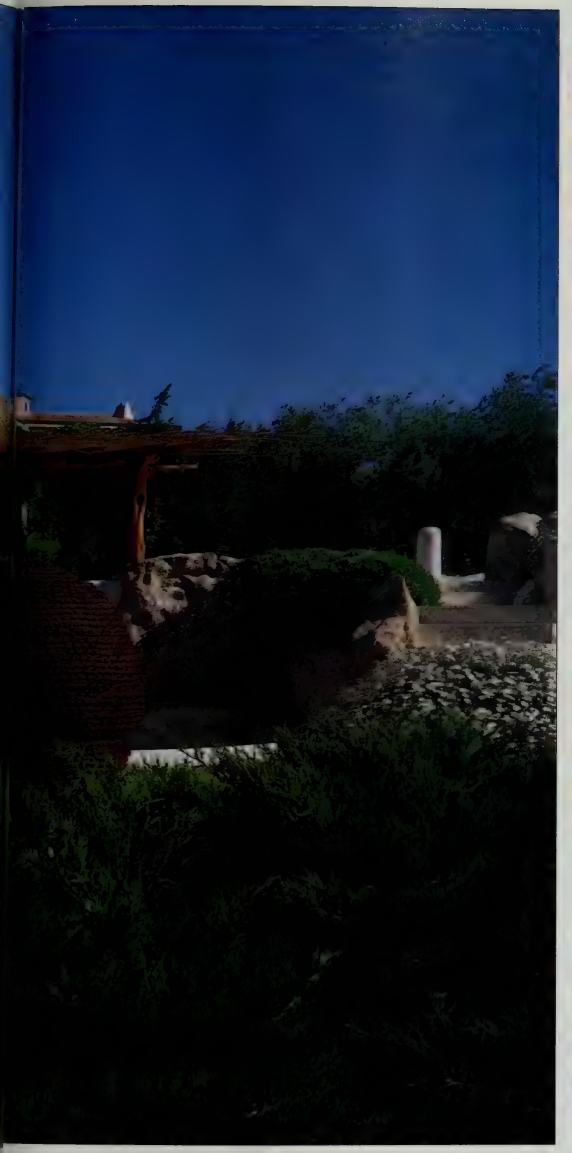
"Houses on the Costa Smeralda work best when they can be opened up completely, not just for the views but for circulation of air and scents from the garden," says Savin Couëlle of his latest project on the Sardinian coast. The weathervane is by sculptor François Thevenin.



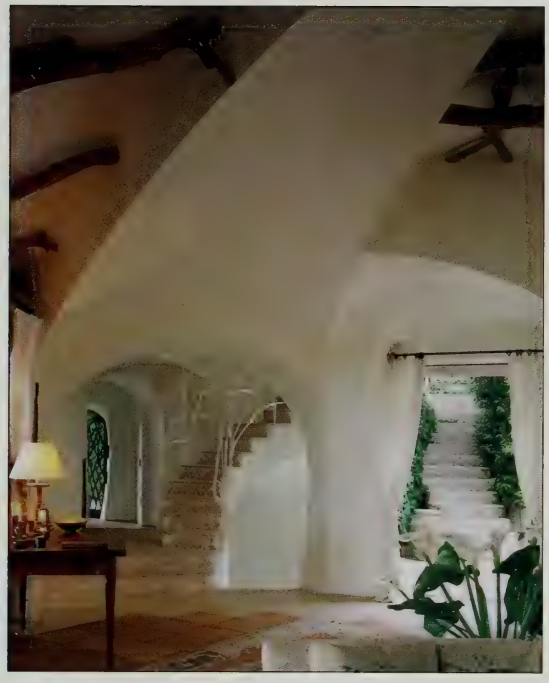
"The man I designed it for had built many of my houses locally. He understood how I worked and how much I needed to participate in the construction," says Couëlle. A sculpture by Dzamonja sits in front of the pool within what he calls "a sober garden adapted to its site."

French-born architect Savin Couëlle has a long association with Sardinia's Costa Smeralda, so named for the emerald hue of the sea. His father, Jacques Couëlle, was one of the architects who worked with the Aga Khan on developing the coast in the 1960s. Their goal was to retain the beauty and integrity of the landscape while at the same time introducing the houses, hotels and commercial district that would turn the former grazing land into an exclusive if understated resort. Jacques Couëlle's largest contribution was the Cala di Volpe, a hotel whose hybrid Mediterranean flavor (vividly painted stucco walls, arched loggias, tile roofs and floors) set much of the tone for the development and provided his son with one of his earliest jobs, as on-site architect and supervisor.

Though Savin Couëlle has a continuing relationship with his father's work—he added an open-air lunch area to the Cala di Volpe and supervised the refurbishing of its exterior—he has evolved his own distinctive architectural voice. He has contributed a number of houses to the







area, always working within the guidelines that keep new buildings sensitively integrated into the setting. Among them are a structure inspired by both the island's grottoes and the nuraghi, the mysterious stone beehivelike towers built by Sardinia's Bronze Age people (see *Architectural Digest*, January 1997), and this new project, a house whose design owes something to the nuraghi and something to the vernacular houses of Spain, where Couëlle lived for seven years.

"I have always been impressed by the simplicity and the sobriety of the proportions used in small Spanish villages," the architect says. "I'm thinking not so much of the official architecture but of the houses made by local builders. They understand the interplay of light and shadow, they orient intelligently to the landscape, and they use local materials with great care and imagination."

The same might be said of Couëlle's work on the house, which he originally began for a contractor friend, who saw the house through most of its construction before becoming ill. He decided to sell the property to a Croatian

TOP: A bamboo-screened pergola supported by juniper trunks shades the front terrace, which adjoins the living room. ABOVE: "This is a large, formal house," says Couëlle. "The pale Verona stone and granite give it volume." The living room stairs lead to the bedrooms.

businessman and his family, who were delighted to acquire the house and participate in its completion.

Couëlle's relationship with his builder was key to the project because of the way the architect works: Although he draws conventional blueprints, he likes to make adjustments while construction is in progress, often refining and reshaping plaster walls as if they were pieces of sculpture. "Spontaneity is important to me," Couëlle says. "My houses aren't something you can create on a computer. I must feel them with my hands."

Couëlle's design is in fact far less improvisational than it sounds. Much of his thinking was dictated by the context. The moderately sized hillside lot has spectacular views of the Costa Smeralda, which understandably became the centerpiece of each room, though often in subtle and somewhat elusive ways. Neighboring houses, which loom close, were made to disappear by the use of opaque or angled walls or screens of shrubbery and trees. The house unfurls vertically, burrowing below ground level, then rising up two stories, with great deference paid to the landscape.

From the exterior, the building seems to cloak itself modestly in recycled, time-burnished tiles, old mellow stone and luxuriant vines. Yet inside, the soaring living room is a decidedly theatrical space, due in part to an irregular arched and beamed ceiling, a flight of stairs suggesting unseen quarters, and



"*Harmony* is a sacred word to me, and I think the way the wife handled the interiors is in harmony with the architecture," Couëlle says. "She chose things with good lines and of plain materials." Juniper beams overlook the living room's wood and iron furnishings.





"I often come along during construction and change a window," says Couëlle. "I can't quite know what I'll want until the walls go up and I see the angle of light and the view." OPPOSITE: The stairs lead down to a guest bedroom, where Couëlle continued the light hues.



a small, grottolike fireplace surmounted by a window where a chimney should be. But it is also due to an enormous opening that links the living room to the front terrace and the garden beyond. Demarked by sliding glass doors that recess completely into flanking walls, the opening serves as a kind of architectural proscenium.

The ancient stone nuraghi were inward-turning structures, cool, dark and magically protective of the people who once dwelled within them. Their organically shaped windows were the result of omitting a stone from an exterior wall, and they in turn have influenced the smaller openings in Couëlle's living room, which are pleasingly asymmetrical.

More palpable nuraghic influences come through in the secondary rooms. Couëlle designed a hall running along the perimeter of the building whose chief purpose is to cool the bedroom and bath within. The nuraghi had similar cooling passageways in their larger towers, which were used as refuges. And the relatively narrow, twisting staircases inside the house, which circulate both people and air, mimic similar curved staircases within the nuraghi.

As is customary in Savin Couëlle's work, the materials out of which he built the house are strongly connected to the place in which it stands. The roof tiles, for example, come from the south of the island, while the beams in the living room are made of juniper, a traditional Sardinian wood that Couëlle is fond of using. He commissioned wrought iron light fixtures, a banister and a weathervane from a friend, sculptor François Thevenin, whose style is reminiscent of the bronzes made by the Nuraghi (the ancient people and their buildings shared the same name). And for the living room floor, he selected a combination of tile and local stone. "I used the stone on the perimeter of the room to give the floor more strength against the solid walls. The tiles lighten the tone in the center. It's like a lake, with

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ABOVE: Nuraghi, the stone towers thought to have been built by Bronze Age Sardinians as refuges in times of siege, inspired some of the master bedroom's design elements. "We need architecture with a sense of history," says Couëlle. "Architecture that's friendly, too."



The architect created a series of stairs and terraces that merges with the tile roof. "The garden is just as important as the house. It makes you feel very far away yet very connected to the Costa Smeralda. It's all part of a plan to keep the area seamlessly green and lush."







IN THE GUATEMALAN RAIN FOREST

RANCHO EL COROZAL OFFERS REFUGE FROM THE WORLD

Text by Prince Michael of Greece
Photography by Michael Calderwood



PRECEDING PAGES: On a lagoon in the Guatemalan rain forest, John Heaton (right) created Rancho el Corozal, an "ecological retreat" made up of three structures on some 35 acres. "I wanted to blend the architecture with its unusual and wild setting," he says.



LEFT: Palm thatching covers the high pitched roof of the main bungalow, which, like all the structures, was designed by Heaton and built by local Indians. "It became a painting that I worked on for three years," he says. BELOW: Benches line a terrace off the bungalow.



There's no road to it, and it has neither hot water nor electricity, yet Rancho el Corozal in Guatemala is a kind of paradise. This comes as no surprise, given that John Heaton, the man responsible for it, has journeyed to the world's most remote places. His first passion was the primitive cultures of Mexico and Central America, but later he began studying the tribal cultures of the world.

He first went to Guatemala in 1978. For three years he traversed the country, learning about the indigenous peoples, their architecture and their art. "It was something of a reconnaissance trip," he says. As Heaton became more attached to Guatemala, he decided to settle there in 1986. He bought an old house in Antigua that he filled with primitive art and textiles.

One day he decided to explore the wild territory along the Caribbean coast. At the Rio Dulce outside the city he launched his inflatable boat, and in the space of a few hours he had passed from high plateaus to the tropical rain forest. Threading his way through the maze of estuaries and lagoons, he discovered a small tributary called the Rio Tatin. As he sped past Indian huts, he came to a lagoon at the foot of a steep mountain.

BELOW: The living room, which is open to the elements, contains Guatemalan pottery and furnishings. Some of the fabrics were made by Heaton's firm, Quinta Maconda Decoración; others are from the Antigua shop Textura. María Ruibal painted the artworks on-site.

RIGHT: In the upstairs loft, Heaton draped the bed with a tent that "protects from undesirable wanderers." The primitive cupboard was made in the highlands. Palms for the roof were obtained locally and from the Sarstoon River, on the border of Guatemala and Belize.



"I said to myself, 'If I'm ever going to do anything here, this is the place,'" Heaton recalls. "I could visualize how it would look." When the locals confirmed that the parcel of land was for sale, Heaton found the owner of the place—a Kekchi Indian named Sabino—and bought it. Sabino agreed to help him build a retreat.

"I wanted something that would be easy to maintain, luxurious less because of its architecture than on account of its feel," says Heaton. The process of constructing the three bungalows that make up Rancho el Corozal, which takes its name from the corozo palms shading the site, was a difficult one. Everything had to be brought in by canoe. There were no bulldozers, and the only source of supplies was an hour away.

"I told Sabino what I had in mind—a house that was vulnerable to nature. He thought I was totally mad. I said, 'Maybe I am—but you'll see, it can be done.'"

At first Heaton worked with Sabino and his family, but as construction progressed, other locals were brought in to help, including a contractor who designed the roofs and a man who laid all the tiles and cement. Heaton, who had never designed a house before, made drawings of what he wanted, then gave the workers careful instruction. Having no point of reference, they had trouble conceptualizing the images he was trying to explain. "I showed them examples of what I wanted in books and magazines on architecture and art, but then I took them away. The idea was to point them in the right direction and then let their own creative vision take over.

"I drew on the architecture of the area—particularly the wood floors and the steep





"From the terrace of the Hammock House you can watch the Indian community passing by in dugout cayucos to get drinking water at the source," says Heaton, who also has a house in Antigua. All the building materials were transported by canoe from 20 miles away.

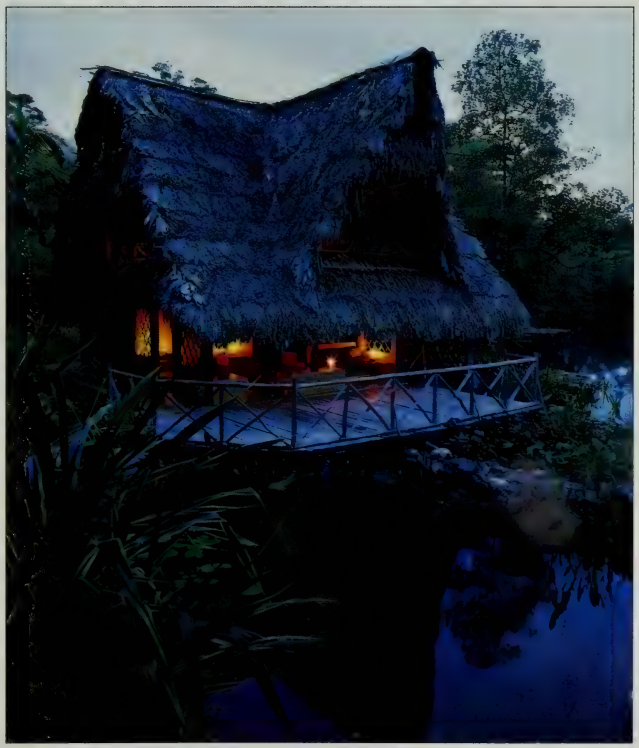
rooflines," Heaton continues. "But I also included ideas that I'd picked up in places like Indonesia and Mexico," he says. "I couldn't have done it without Sabino and the local Indians, who turned out to be natural craftspeople and artists. Creating Rancho el Corozal meant that I had to learn about life on the river and how the area functioned, and that was the most interesting part."

As the structures were being built, Heaton was also working with Sabino on the surrounding landscape—which meant more excavation and ingenuity. "The Indians who helped me clear the site carried the stones away on their backs, in medieval-looking satchels held by straps running around their foreheads," he remembers. "And then I had to decide what to plant. Any respectable tree around here

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ABOVE RIGHT: A terrace of river stone is surrounded by ginger, heliconias and gardenias, among the 8,000 plants that Heaton brought in. "The jungle is like a giant tropical nursery," he says. RIGHT: With no electricity, the bungalows are illuminated by torch and candlelight.



ST. CROIX GEOMETRIES

PYRAMID POWER DEFINES A HOUSE IN THE U.S. VIRGIN ISLANDS

Architecture by Donald C. Smith, AIA
Interior Design by Carol A. Groh, ASID
Text by Steven M. L. Aronson
Photography by Dan Forer



Seven pyramidal structures and glazed walls shape the house that Donald C. Smith, former chairman of Skidmore, Owings & Merrill, and his wife, interior designer Carol A. Groh, built on St. Croix. Twilight reveals the transparent nature of the residence.





Unlike fair-weather friends, friends of fair weather will go to great lengths. When Donald C. Smith, former chairman of the huge architectural firm of Skidmore, Owings & Merrill, and his wife, Carol A. Groh, a seasoned designer of commercial interiors, were looking to build a vacation house in a place where the climate was always clement, they did some research and headed for the U.S. Virgin Islands, with its year-round temperature spread of only seven degrees. They had a good look at St. John ("most of it was a national park") and St. Thomas ("too built up") and then, their dreams dampened, took the next flight out. But as their plane passed over the third U.S. Virgin, St. Croix, Smith happened to glance out the window.

"There was a land mass jutting out with nothing on it," recalls Groh, "and Don yelled, 'Sam'—which is what

ABOVE: A grouping of native stones "serves as a focal point when one approaches the house," says Smith. "I like the rhythm of the rugged stone against the sleek pyramids." LEFT: The concrete, wood and glass building has withstood winds in excess of 200 miles per hour.

he calls me—'that's it, that's for us!'" Two weeks later they not only owned thirteen acres of the area they'd previewed from the window but had already earmarked the best site to build their house on. Then six months down the road, with the design work all but done, Smith came home one day to the island house they were renting



RIGHT: Mullioned window walls in the main rooms slide in from the corners so that "the house breathes from all directions." In the living room, Christmas pine seeds and coconuts gathered on the property rest on a low table Groh designed. McGuire wicker furniture.

"I can't stand a dark room," says Smith. RIGHT: The view from the entrance hall takes in the garden court, with its lush foliage, the dining room and the ocean beyond. A glass pyramid roof lets the sun in. "All the other rooms—and even the closets—have skylights."

and said to his wife, "Hold everything—I just found a better property."

They got in the jeep and drove three miles to a four-acre peninsula and bought that, too. It was higher off the sea (therefore more protected as well as more dramatic), and it also happened to form the eastern end of the island's most beautiful beach. They chose a site clear out on the point, and Smith, an architect who had built bank buildings, office towers, apartment houses and award-winning gallerias but never a residential house, went to work adapting his original design.

"For both of us, the pyramid was the most beautiful architectural proportion—we'd been to Egypt many times—and here it seemed exactly the right form," he explains. Today the house is known from one end of the island to the other as the Pyramid House. "Actually, it's everybody else who calls it that—I call it," Smith laughs, "the Smith House, and my wife calls it the Groh House."

Smith and Groh sounded their architectural intentions right at the front gate, making it a pyramid twenty feet high. Beyond, a long palm-lined driveway ends in a circle that marks the beginning of the granite path up to the house. To the left of this walkway is a twenty-five-foot-high structure made of local bluestone (as a nod to cus-

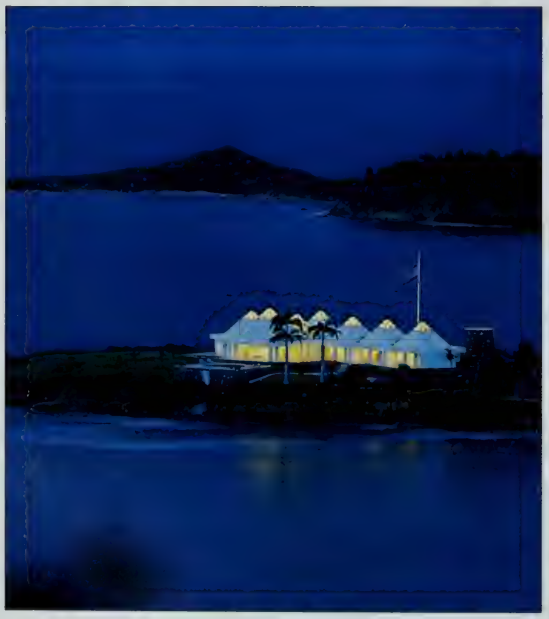


ABOVE: White-painted concrete beams support the African mahogany pyramid ceiling in the dining room. The triangular arrangement of beams "adds interest and makes for a stronger structure," Smith says. Groh designed the marble-top table with a lighted glass inset.



BELOW: The vistas "were so spectacular, we didn't want to clutter the space with a lot of objects," says Groh, who put a narrow wall-hung shelf behind the bed in each of the bedrooms. "We were going for a simple elegance that was minimal but not severe."







"In this house it's like living on a boat," says Groh. "You're right out in the middle of the water." ABOVE: Situated on the peninsula of Anna's Hope, the house has 270 degrees of water views. "At night the stars and the twinkling lights of Christiansted are unbelievable," adds Smith.

tom, the couple took care to build three small versions of the sugar mills indigenous to the island; two of them house mechanical equipment, and the third, situated on the path to the beach, functions as a changing room and shower). Thanks to abundant planting, you catch only fugitive glimpses of sea along the walk. But just a few steps inside the front door you encounter a glass-enclosed garden court and suddenly the whole place is awash in the clear light of the ocean.

The house was ingeniously conceived as seven major spaces—a living room twenty-four feet square and six additional rooms eighteen feet square, each of them ending in a twenty-five-foot-high pyramidal peak. While the pyramid in the garden



court is all glass to allow ample light for plants, the other pyramids are mostly solid wood (light-colored mahogany imported from Africa), becoming glass only for a last few skylit feet. "I felt that a room deserved to have more than just flat space," says Smith. "I wanted these rooms to breathe and to soar." Every pyramid is supported by four concrete columns (painted stark white —"the right color for the islands") and lit from its base to give a full sense of the structure of the architecture.

For Groh, the most important single element in the house was the floor. If the concept was always to use it to bring the outside and inside together, the question remained how. "I kept studying the color of the ocean

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"I've always got to be out looking for the sun, celebrating it," says Smith. ABOVE: The western terrace off the living room is laid with Chinese marble ("The way it reflects light is just like the sea") and features a round swimming pool. Table and chaise longues, Brown Jordan.

HOTEL

STAR OF INDIA

SHIV NIWAS PALACE GLITTERS AGAIN IN UDAIPUR



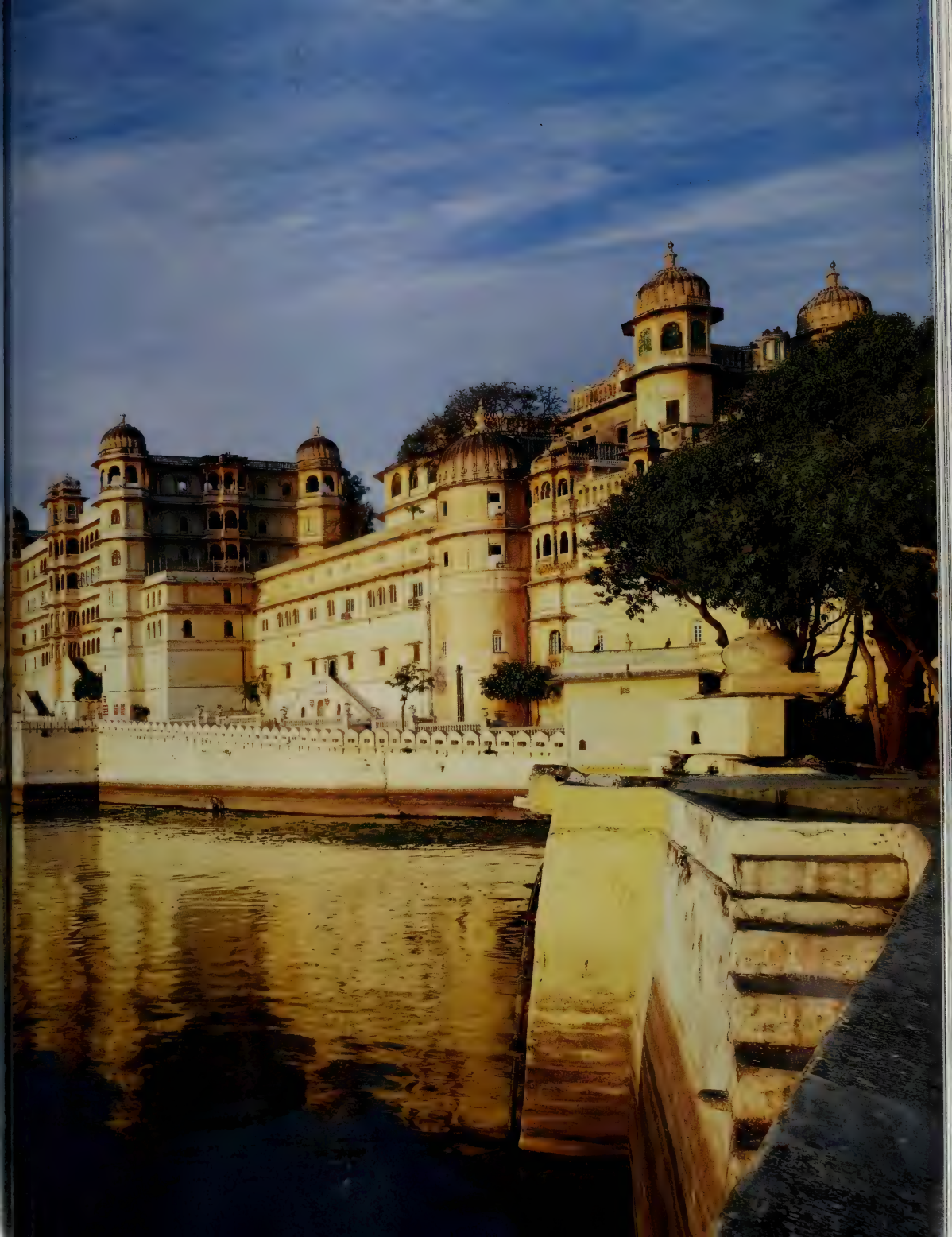
Interior Design by Parul Zaveri and Nimish Patel
Text by Roland Flamini/Photography by Jaime Ardiles-Arce

A newly arrived guest at the Shiv Niwas Palace Hotel took one look at its domed structures, scalloped archways and intricate filigree stonework and remarked, "This is right out of *The Jewel in the Crown* or *The Far Pavilions*." But Shiv Niwas, in northwest India's former kingdom of Udaipur, is neither a Disney-like theme park nor an oversize movie set. It belongs to the India of romance and tribal warfare, palaces and harems, powerful maharajas and the British Raj.

The palace was built in the late 1880s to adjoin the maharana's hilltop residence (see *Architectural Digest*, January 1997), and since its completion it has served as a sumptuous, self-contained guesthouse for distinguished visitors. Elizabeth II, Jacqueline Kennedy and the shah of Iran were among those who occupied its dazzling suites. Today Shiv Niwas Palace still dispenses traditional Indian hospitality, but as a



ABOVE: Flags fly above a pavilion of the Shiv Niwas Palace Hotel, which was completed in the late 19th century in Udaipur, India. RIGHT: The City Palace compound, erected over 24 generations by rulers of the Mewar dynasty, sits at the edge of Lake Pichola. The hotel is at right.





IN THE HOTEL'S ROOMS, A PAGEANT OF INDIA'S DISTINCTIVE DECORATIVE STYLES UNFOLDS.

"It used to be my parents' private residence, then it was a personal guesthouse for many years before becoming a hotel," says Arvind Singh Mewar, present head of the Mewar dynasty. OPPOSITE: The lobby doors were originally the west entrance to the palace compound.

luxury hotel. Its transformation reflects the changed circumstances of its owners, the princes of the Mewar dynasty.

In 1971 India abolished princely titles and the role of hereditary rulers. To avoid becoming an anachronism, the Mewars invoked their distant past as a lure for wealthy tourists. Five royal palaces in and around Udaipur were converted into hotels to form the HRH Group of Hotels, with the Shiv Niwas Palace Hotel as the outstanding jewel in the chain.

Set within the stone embrace of a crescent-shaped building, a massive door leads into a spacious tree-shaded inner courtyard. There are fountains and ornate benches; there is fragrance, birdsong and the feeling of being in an enchanted place. Candlelit dinners are served around the pool, while in the background a sitarist plays a classical raga.

In the hotel's thirty-five suites and rooms arranged around the courtyard, a pageant of India's distinctive decorative style unfolds—airy, spacious and prodigal in the use of gold paint and exotic colors. No two suites are alike, but the ubiquitous portraits of turbaned maharanas spanning nearly five centuries deliver the same message: Though Shiv Niwas is now a hotel, the Mewar rulers are still the hosts—in the form of their descendant Arvind Singh Mewar.

A photograph of him in ceremonial dress hangs on the wall in the long, comfortable

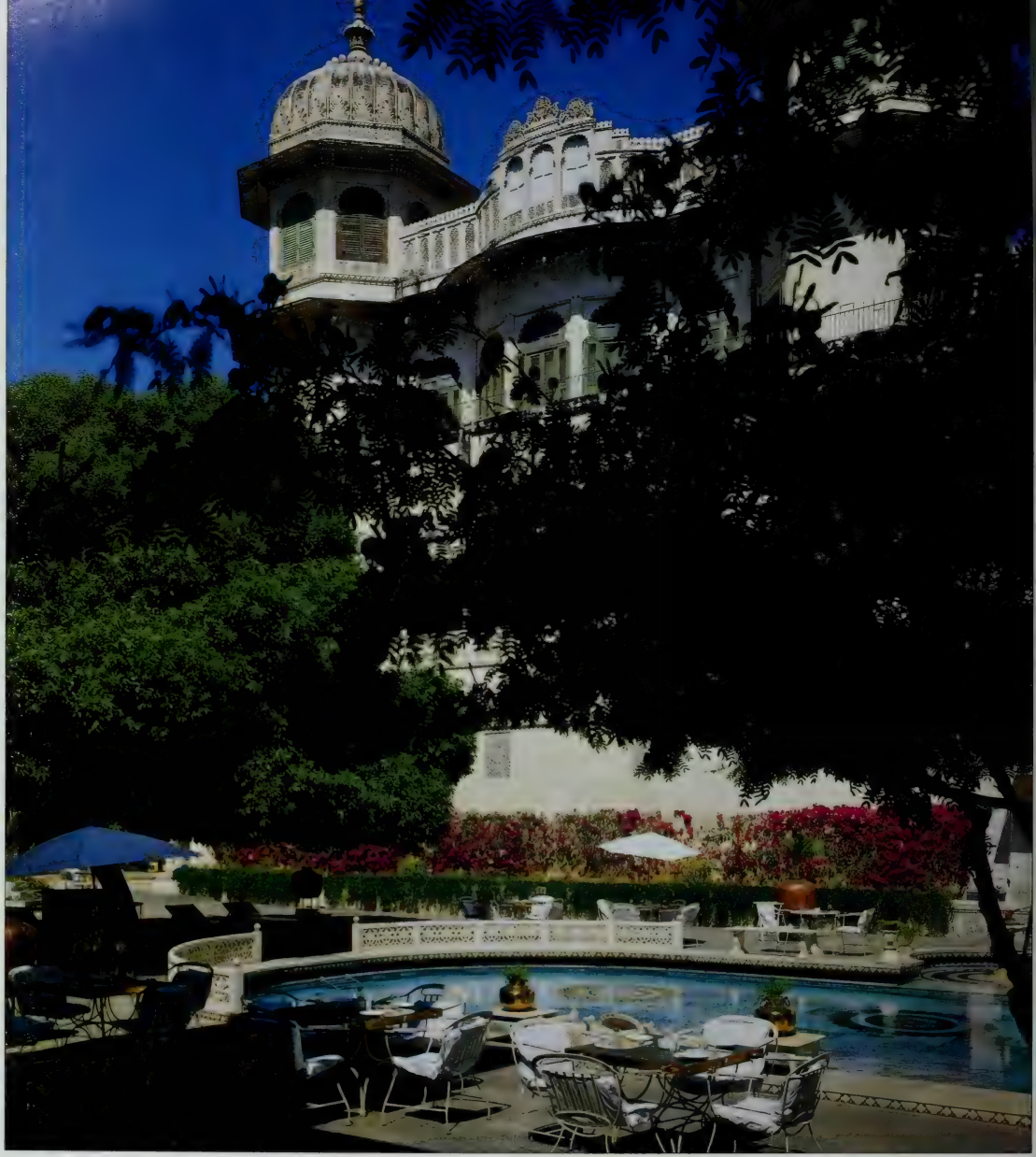






"Arvind knew what he wanted," says architect Parul Zaveri, who, with her husband and partner, Nimish Patel, restored the interiors and created new furnishings for Shiv Niwas. "He became our design arbiter." ABOVE: An ornamental balcony overlooks the double-height bar.

FAR LEFT AND LEFT: Decorating the lower bar area is a glass-inlaid frieze of roses with a contrasting scroll, while in the gallery, parrots and foliage are depicted. "Panels that had been vandalized for souvenirs were repaired," notes Zaveri.



"The entire second floor was added between 1978 and 1982, when we converted it from the guesthouse," says Mewar of the 35-room hotel. ABOVE: The bougainvillea-bordered façade rises above the inner courtyard and swimming pool, where trees and shrubbery provide shade.

bar, which is furnished like a living room. Blue silk pillows accent deep armchairs and sofas. Framed pictures of Arvind Singh Mewar's wife and his two daughters scattered on occasional tables around the room further emphasize the hotel's connection to the family's royal ancestors. From time to time a guest will even receive an invitation to have drinks with Mewar on the terrace of his personal residence next door.

Boyhood memories formed the basis for the restoration of Shiv Niwas, which opened as a hotel in 1982. "I don't think that it's a question of more tradition or less," says Arvind Singh Mewar. "I was trying to

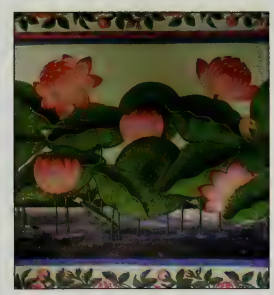
OPPOSITE: A glass-inlaid surround frames ivory-and-wood doors to the Imperial Suite. Pictured in the carved panel beyond is the last standing building of the original Mewar capital, whose destruction by Muslim invaders about 500 years ago led to the founding of Udaipur.





"We took the original design as our palette and built from it," says Zaveri. LEFT: Mewar's former private rooms are now the Imperial Suite. Scalloped arches bracket the portrait of his great-grandfather Fateh Singh Mewar. The painting's hues are reflected in the fabrics and carpet.





ABOVE: For the Lotus Suite alone, 50 craftsmen were hired to paint, make furniture and embroider. "People were found who work in the traditional style," explains Zaveri. "Their grandfathers were employed in the palaces by the maharana." LEFT: A detail of the waist-high frieze.

achieve the look as I recalled it." The more Mewar remembered about the guest palace in its heyday, when his father was maharana and a constant stream of important European and Indian visitors came to Udaipur, the more his interior designers, architects Parul Zaveri and her husband, Nimish Patel, had to forget about their training and professional experience.

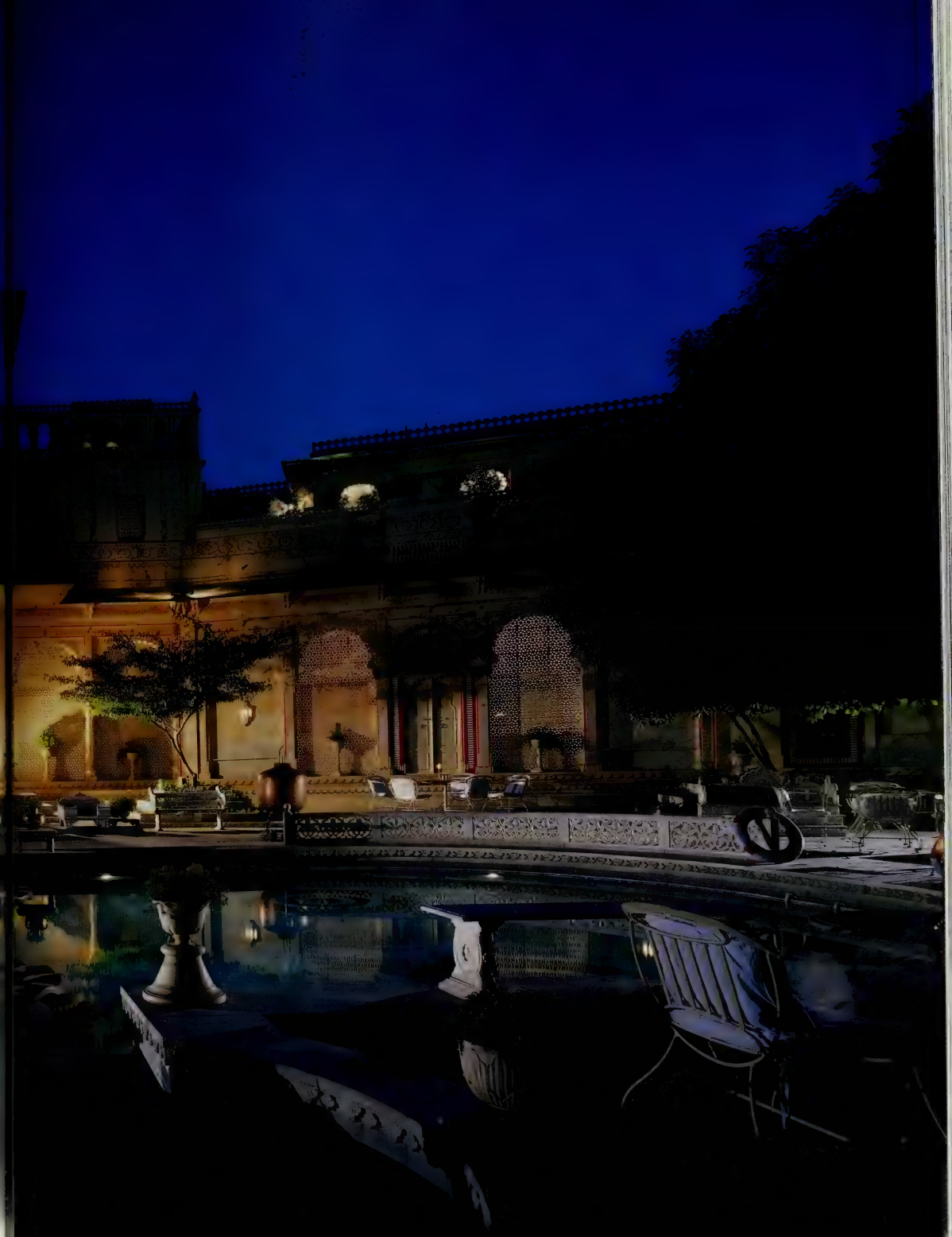
"We grew up admiring the modern masters like Frank Lloyd Wright and Ludwig Mies van der Rohe," Zaveri explains. "They are our heroes. But Arvind wanted us to preserve the past, and the kind of thing he was asking us to do was all new to us. At first I had a problem with a lot of it. My greatest difficulty was accepting the gold paint."

What started out as accommodating the client led to the exciting discovery of traditional Indian materials and

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Before being readied for dinner guests, the inner courtyard is calm. Directly across the pool is the main entrance to the hotel, which is flanked by a crescent of arches filled with filigree latticework. Stone balconies overlook the area.



Architecture by Grover Dear, AIA/Text by Carol Lutfy/Photography by Erhard Pfeiffer

NEW SPIRIT IN VIETNAM

RESTORING A LEGACY IN HANOI'S NGHI TAM FLOWER VILLAGE



Loan de Leo had been a regular visitor to Nghi Tam Flower Village in Hanoi ever since she moved back to the Vietnamese capital in 1991. There, she saw traces of old Vietnam all around: Pastel cottages where residents cultivated water lilies and goldfish in their backyards; miniature plants in lapis-colored pots and tiny chirping birds in bell-shaped cages; women in conical hats selling oranges door-to-door, with two baskets balanced like a scale over one shoulder.

De Leo also noticed the possibilities in a small, handsome early-twentieth-century cottage in Nghi Tam, perched on the northeast shore of West Lake. It was derelict and would need an addition to accommodate her and her two sons, but in 1994 she made a commitment to restore it. At a time when Hanoi was losing touch with its architectural roots, her decision resonated with implications above and beyond a new home for her family.

Hanoi had emerged from the Vietnam War and decades of political isolation economically crippled but structurally intact. The historic thirty-six streets district and the treelined boulevards of the French quarter were worn by time and neglect, but the city as a whole was remarkably well preserved, easily recalling its days as Asia's architectural pearl.

As relations with foreign governments were normalizing and the city was bouncing back, it was, ironically, rampant development and overseas investment that were taking their toll. The ching-ching of three-wheeled bicycle taxis had given way to the incessant honking of car horns. And where grand early-twentieth-century villas formerly stood, cement apartment buildings were under construction, threatening one of the finest traditions of French colonial architecture in Asia.

De Leo's house would be the first residential restoration project in Flower Village, and she wanted it to set a new standard for all of Hanoi. As one of the first Viet Kieu, or returning Vietnamese, to relocate to Hanoi, she was well suited to the pioneering task.

Born in Hanoi, de Leo moved with her family to Saigon in 1954. She stayed there through the early years of the Vietnam War until shortly after the Tet Offensive, a major upset for American and South Vietnamese forces. In 1969 she moved to Paris to study at the Sorbonne.

De Leo has lived in several countries in Europe and Asia. She speaks seven languages and is a former restaurant owner, fashion accessories manufacturer, interior designer and antiques dealer. But on her first visit back to

ABOVE: "Because the house is from a previous era, it had a basic fantasy element, a 'days gone by' feeling I could build on," says architect Grover Dear, who renovated Loan de Leo's circa 1918 French colonial villa on Hanoi's West Lake. OPPOSITE AND COVER: For the three-story lakefront addition, "all details came from the original structure."





ABOVE: The setting, in a semitropical garden in Hanoi's Flower Village, is "magical," says Dear. "It catches the warm, golden light of the sunset." Rattan chairs and a table furnish the lower veranda, which overlooks the rear garden. The iron gates lead to a pier.

"WE WANTED TO PROVE THAT YOU COULD USE LOCAL MATERIALS AND CRAFTSMEN AND STILL MAKE SOMETHING FIRST-RATE."

OPPOSITE: The living room, in the original core of the villa, combines French colonial columns with traditional Vietnamese pine-plank ceilings. Art Nouveau vase lamps and Chinese scroll paintings frame the mantel, which displays de Leo's collection of Bat Trang porcelain.





The axial symmetry of the villa is evident in the view from the garden through the sequence of rooms to the heart of the house. Notes Dear, "We replicated exactly the proportions of doors and windows, ceiling heights and archways to blend with the old architecture."



ABOVE: A circa 1890 empress bed from a palace in Hue is in the master bedroom, which is located on the second floor of the addition. The pair of mahogany fretwork door panels are from an 18th-century mandarin's mansion. The figure drawing is by Pham Minh Hai.



"The residence reflects our commitment to the preservation of Hanoi's historic architecture," remarks Dear (right, with de Leo and her son Chi-An).

her homeland, in 1984, she knew almost immediately that one day she'd like to return. "Hanoi was in oblivion," she remembers. "I was overcome with the feeling, What can I do to help?" She started by founding the Hanoi Business Centre, which provides overseas corporations with local business services and advice, in 1991.

Her acquisition of the circa 1918 lakeside cottage posed a challenge of different dimensions. It had fourteen-foot ceilings and lovely stucco detailing, but it was dark and

had no plumbing or cooking facilities. De Leo wanted a place adaptable to Hanoi's cool, wet winters and steamy summers, where she would be able to read in front of a fire or serve cocktails in the garden. She wanted four bedrooms, an ancestral hall and balconies wherever possible; and she wanted the house to take full advantage of its views of the lake.

She turned to her friend Grover Dear, an American-born architect with a keen interest in preservation who

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ABOVE: Beneath a bamboo pergola in the rear courtyard are outdoor cooking facilities, a typical feature of Vietnamese residences, and a garden table and chairs. Throughout the area, says Dear, "we used large pots, made from Mekong River clay, for floating lotus blossoms."

LEFT: A Vietnamese meal prepared by de Leo is set out on a cane French colonial daybed on the lower veranda. The tiles, manufactured locally, match those in the earlier wing.

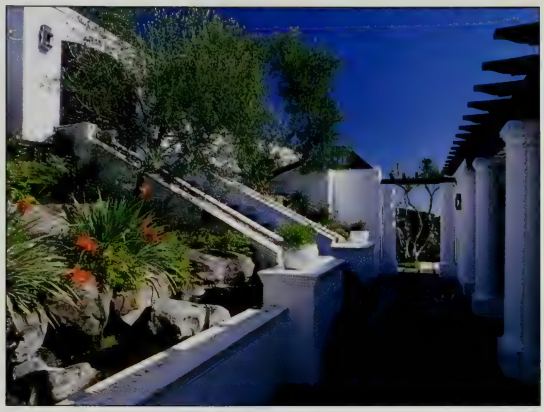
SOUTH AFRICAN VISTAS



"There are views in every direction," says French designer and architect Serge Robin of a house he built in Cape Town, South Africa, with architect Richard Perfect. The sole residence in Table Mountain Reserve, the house looks out to the Twelve Apostles range.

A CAPE TOWN RESIDENCE ON THE FLANK OF TABLE MOUNTAIN





ABOVE: Landscape architect Patrick Watson used only indigenous vegetation for the gardens, such as the olive trees and orchids on either side of the entrance stairs. "We wanted to make the gardens feel like part of the surrounding landscape," he explains.

With the Atlantic in front, mountains all around and not a neighbor nearby, it's as if you own the mountain," says French designer and architect Serge Robin of a Cape Town, South Africa, site on which he built a house for an international businessman.

Cape Town, a two-hour flight from Johannesburg, on the southernmost peninsula in Africa, is famous for its landscape. Its backdrop includes Lion's Head, Table Mountain and the Twelve Apostles—and on the coast are long stretches of white-sand beaches. Suburbs wind up slopes above the downtown area of the port city, which was settled by Dutch traders in the seventeenth century.

Robin, who designed the house with local architect Richard Perfect, had already done several commissions for the client, mainly in Europe, but none in a location like this. The site is unusual even by Cape Town standards. "By a city proclamation in 1920, the entire slope was divided up for sale," explains Perfect, "but only one property had been sold when they decided to declare it part of Table Mountain Reserve, leaving the one private parcel in isolation on the mountain.

"There had been a house on the site, built in the twenties," Perfect continues, "but it was very introspective—there were no terraces. We wanted to build one that was outward-looking. Although we retained the original footprint, the house is much larger now because of the terraces that extend from it."

An old road goes up Table Mountain, branching off to meander through a protected game reserve where antelopes and zebras graze freely. The mountainside blooms with proteas, South Africa's

Architecture by Serge Robin and Richard Perfect/Interior Design by Serge Robin
Landscape Architecture by Patrick Watson/Text by Patricia McColl/Photography by James Mortimer

BELOW: In the upstairs sitting room, as throughout, the wall paint is "a slightly textured nacre," says Robin, "mixed to resemble the sand of Cape Town's beaches." The 19th-century portrait is of an African chief. Nobilis fabric on daybed, armchairs and bench at left.



national flower, spiky splashes of reds, pinks or yellows growing low to the ground on bushes or high on trees. From November through March, a profusion of wild orchids adds even more color.

The gardens, designed by local landscape architect Patrick Watson, were planted with native vegetation "to make the boundaries between garden and mountain disappear," he says. "Because the area around the house is a national park, permission to rebuild was granted on condition we use plants native to the mountain."

Olive trees camouflage the outer wall, with its dark wood double doors. Stairs, edged on both sides with Watson's stone and wild orchid water gardens, lead down to the colonnaded loggia at the main entrance of the residence.

Wood was used for everything from the floors and ceilings to the balustrade stretching across the upper terrace. "I wanted the terrace to be like a boat deck," says Robin, who was given a tight eight-month deadline to complete the project. "You can't get away from the ocean. Everywhere you look, it's there, with its mar-



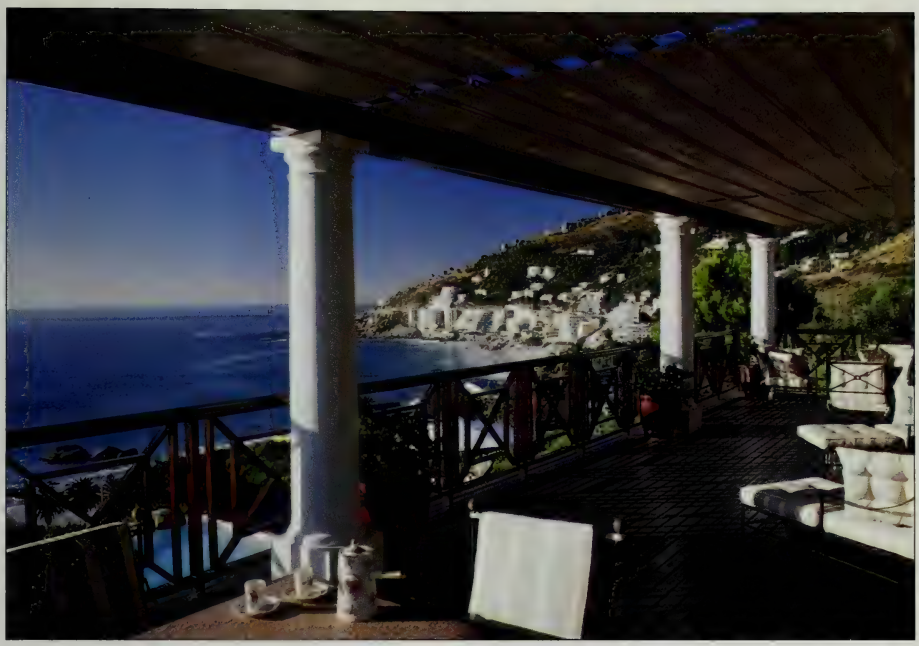
RIGHT: The lower terrace extends across the entire western façade. With its massive arches and beam ceiling, "it's very protected," says Robin. "You can even use it when it rains." Ceramic pottery by Zulu artists in eastern South Africa is set on a table of Robin's design.





"Large folding plantation shutters facilitate access to the terrace from the living areas," says Robin. "The study serves as an extension of the deck by day and part of the bedroom suite by night." The desk and chair, right, are 19th-century Cape Dutch; the Morris chairs are French.





velous fresh smell permeating the house."

On the upper level are the back-to-back summer and winter living rooms, two guest suites, the master bedroom, a study, the dining room and the kitchen. Throughout the house, folding plantation shutters or sliding Chinese screens between rooms can be opened to join spaces, extending, for example, the master bedroom into the study and out onto the terrace.

By digging into the mountainside, the architects freed more space than had existed in the original house. In the rear are small game and television rooms, both opening onto the deck and the swimming pool, which seems to spill down to the Atlantic between two large boulders. "We integrated rocks that were already on the property into the perimeter of the pool," says Robin, "so the eye goes out to rock for-

ABOVE: "Using canvas awning, light timber balustrades and columns on the upper terrace opened the space up to the seascape," Robin observes. "It's almost like you're on a boat deck." The northwest view takes in the residential neighborhood of Clifton.



ABOVE: Early pieces in the small master bedroom include a 19th-century Dutch marquetry armchair and an 18th-century Cape Dutch chest of drawers. The 18th-century prints depict proteas, a flower native to South Africa. The bedcovering fabric is Jim Thompson silk.

mations in the ocean below."

During the construction, which took six months, Robin visited the site, a thirteen-hour flight from Paris, frequently. "Richard Perfect was there to follow up on the construction, to assure that the details were right and to find the artisans who could do the work and do it quickly," Robin says. "In effect, it was like having an on-site partner."

For the interiors, the client asked that the house "tell a story," recalls Robin. "So we imagined the owner as a well-traveled ambassador, which allowed us to mix styles—French, English, Cape Dutch and Hong Kong Chinese." Local pieces include eighteenth- and nineteenth-century Cape Dutch chairs and sofas as well as contemporary fabrics from Cape Town markets and ceramics made by Zulu artists in eastern South Africa. There are also wicker chairs and tables, found at a Paris flea market, and a dining table designed by Robin.

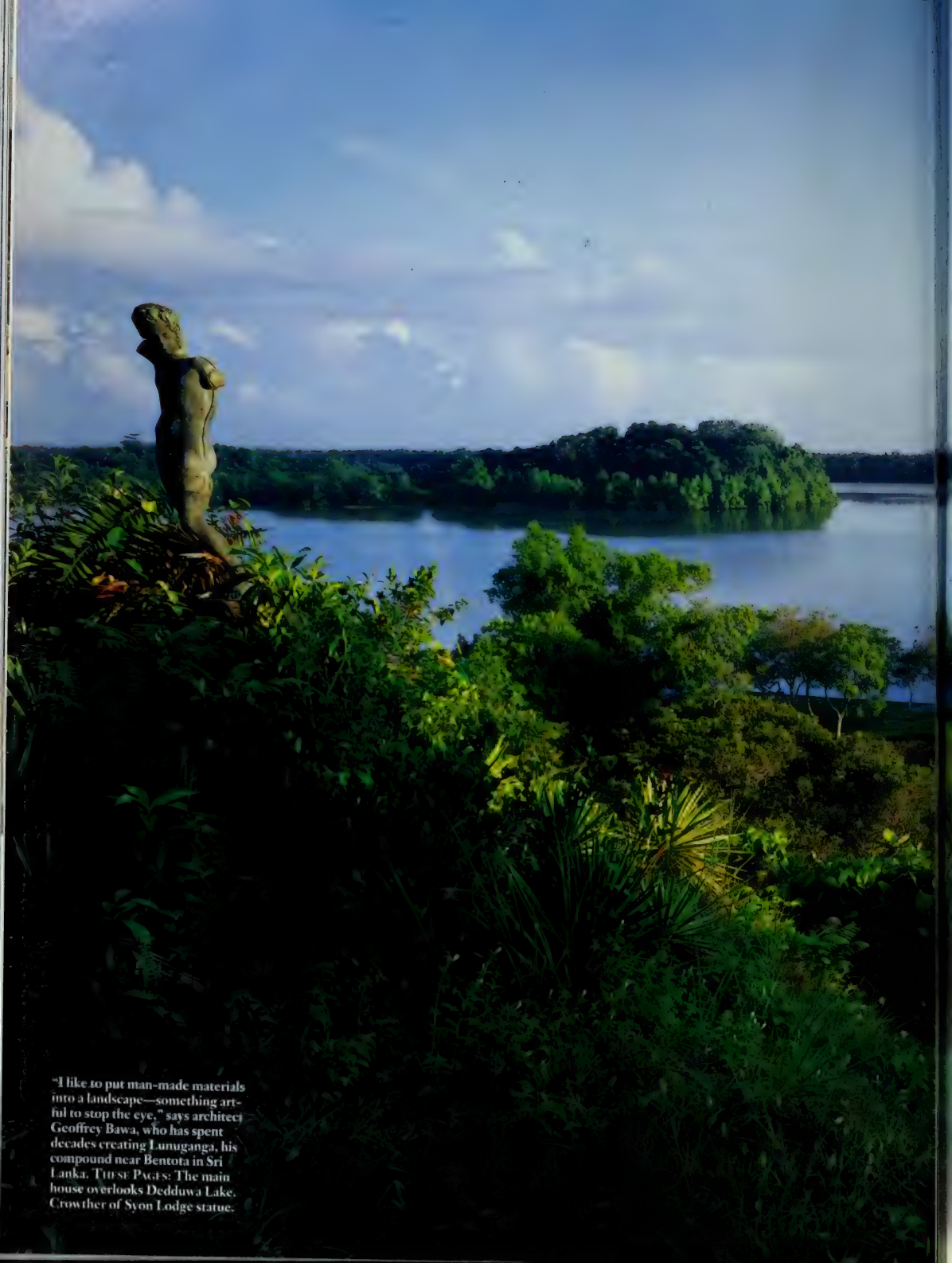
Once everything was in place, Robin discovered why he had been given that eight-month deadline: His client had invited a hundred guests to a Christmas party. "For me, the biggest pleasure at that party was that none of the guests believed this was a new house. They all wanted to know when it was originally built and who built it. The only thing old about it is its name, Villa la Mer, which is what the previous house was called."

The Cape Town house has now become the client's weekend house for the five months out of the year he spends in Johannesburg. "Villa la Mer is not a huge house," Serge Robin says. "It was built to receive friends, and that's how it's used." □





"Raising the swimming pool above the landscape allowed us to take advantage of the sweeping views," Robin points out. "Patrick Watson placed large boulders at either end of the pool to continue the line of rocks seen in the sea and as a Zen tribute to nature."

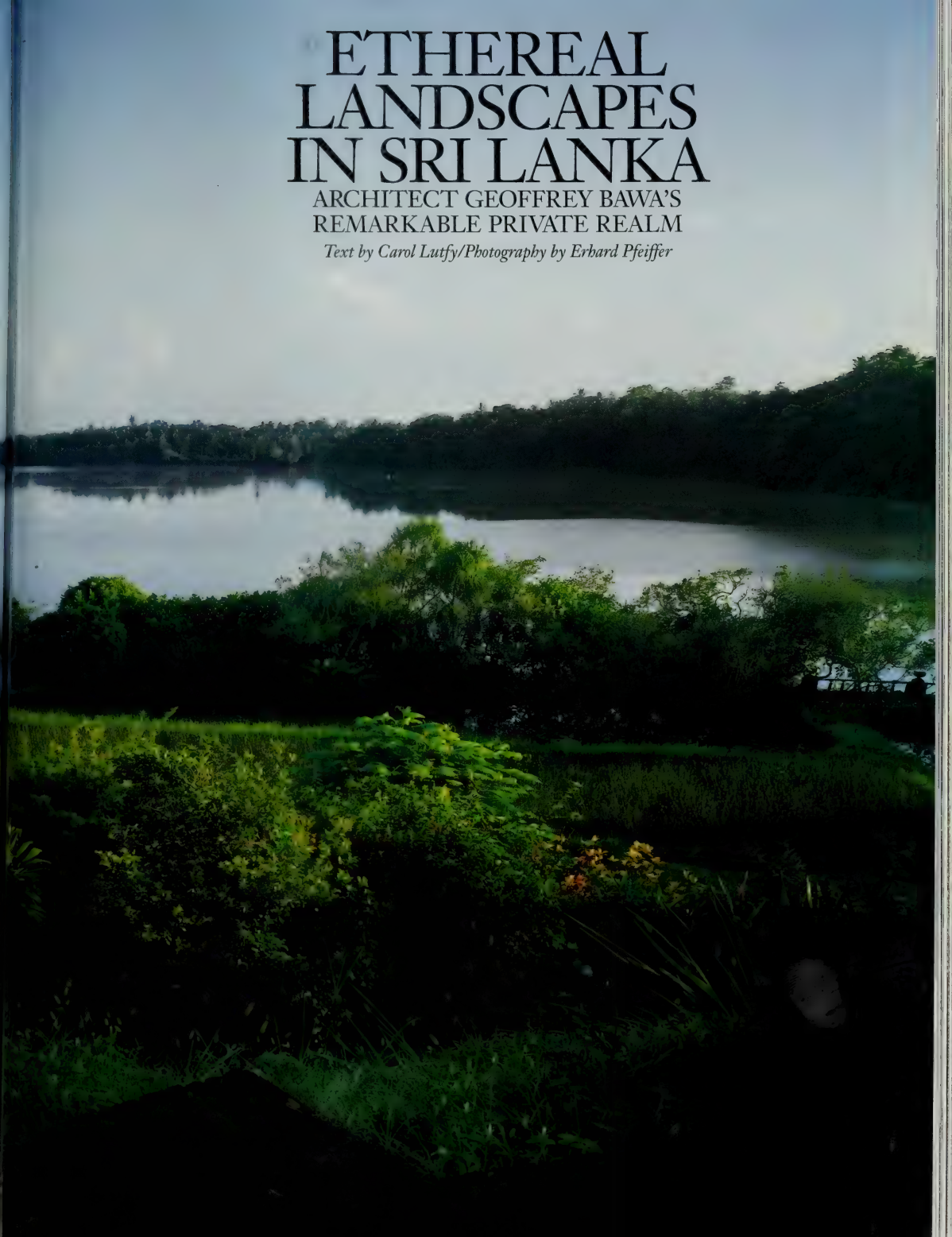


"I like to put man-made materials into a landscape—something artful to stop the eye," says architect Geoffrey Bawa, who has spent decades creating Lunuganga, his compound near Bentota in Sri Lanka. THESE PAGES: The main house overlooks Dedduwa Lake. Crowther of Syon Lodge statue.

ETHEREAL LANDSCAPES IN SRI LANKA

ARCHITECT GEOFFREY BAWA'S REMARKABLE PRIVATE REALM

Text by Carol Lutfy/Photography by Erhard Pfeiffer









TOP: Bawa sits on the Northern Terrace. "I enjoy having dinner here on moonlit nights." ABOVE: "The main plantation house dates to the thirties. I did extensive renovations to it, using old doors and windows from local structures that had been dismantled."

RIGHT: Objects from the 1600s, the late Portuguese colonial period, to the present fill the living room, which opens up to the western loggia beyond. At left stands a calamander bureau-cabinet from the early 17th century; in the opposite corner are contemporary Asian paintings.

There is no winter in Sri Lanka—only monsoons change the mood and light. . . . The landscape is large in scale and small village houses disappear behind foliage, the greatest beauty being sunlight filtering through leaves. There are hardly any flowers except for wild hibiscus, ipomea, jasmine, mugerin and alamanda—all casually planted and giving an occasional pointillist moment of varied colour against the background of green. Lunuganga from the start was to be an extension of the surroundings—a garden within a larger garden."

So writes Geoffrey Bawa about his weekend retreat near the resort town of Bentota on Sri Lanka's southwest coast.

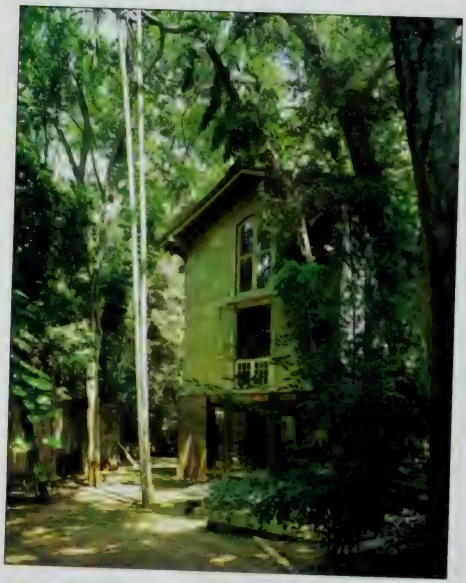


The country's preeminent architect, he has been molding the compound of twelve structures in what is perhaps the most celebrated garden in Sri Lanka for the past fifty years.

Bawa says he has always seen architecture as a personal quest: equal parts profession and pleasure. And among the hundred or so projects he has completed, Lunuganga has been his greatest—his lifelong—pleasure. As his seminal and in some ways most important work, it's also a lexicon of the central concepts informing his design.

Lunuganga is, above all, a sensitive marriage of architecture, interiors and garden design that pivots on a fine-tuned understanding of siting and landscape. Bawa conceived it as a series of views through houses and from terraces and loggias that reveal the garden in carefully framed segments.

And the views are incomparable. Through the entrance of the main residence, to the south, a Chinese jar set under a *moonamal* tree on a hilltop is visible; beyond, the vista soars over fields to a mountain topped by a Buddhist shrine. From the northern veranda, an





ABOVE: Bawa added several buildings to the property, including the Garden Room, which faces the Yellow Courtyard. RIGHT: "I took the shutter panels for the frieze from the window I put in at left, which came from a demolished shop." The terrace's cement and dirt squares extend the floor's checkerboard pattern.





island nestled in a lake is bracketed by the low branches of a plumeria tree. Seen from the Red Terrace, on the eastern periphery of the estate, the Water Garden shimmers below.

Bawa, like Lunuganga, has been an inspiration to a generation of young designers and architects in the region. "His legacy is his ability to evoke a concept of beauty in architecture that is nineteenth century in its origins yet rooted in twentieth-century notions of space," says James Belluardo, an American architect who cocurated the recent exhibition "An Architecture of Independence: The Making of Modern South Asia" at the Architectural League of New York.

"He's a Renaissance man," adds Michael White, the noted Bali-based landscape designer. "The way he combines interiors, architecture, gardens and art, the whole show represents full-blooded romanticism at its best."

Bawa, who will be eighty next year, came to architecture at the age of thirty-seven as something of an afterthought. He studied English literature and law at Cambridge University as an undergraduate but gave up a career in law in 1946 in favor of traveling around the world. Upon returning to Sri Lanka, he purchased an abandoned rubber plantation at Lunuganga and began transforming it.

"It was my cousin who told me, 'Go and do with other people's money what is al-

continued on page 152



LEFT: A guest bedroom overlooks the upper entrance court. "The Glass Room allows magical waking experiences among the trees and the profuse bird life." ABOVE: A towering plumeria, or temple tree, center, shelters the Veranda Terrace. "I planted it in 1948 at the very inception of the garden."

BEDOUIN DREAMS AND ARABIAN NIGHTS



A bedouin tent that evokes the romance and culture of the nomadic tribes said to be descended from the spirits of the desert was the wish of a leading Saudi Arabian economist. His neighboring domain is a free-flowing 124-room contemporary palace by Japanese architect Kenzo Tange surrounded by twelve formal gardens in the capital, Riyadh.

Under the direction of designer Charles Larry Horne, the 2,500-square-foot tent room evolved into a true *Arabian Nights* fantasy, pitched in a subterranean space under one of the gardens. "It's as if a nomad had set up camp in an oasis with a waterfall and palm groves near the mud palace ruins of the city of Diriyah—the home of the ruling dynasty of the first Saudi state," says the Maryland-based designer.

It was while falcon hunting with a prospective client and traveling in a caravan of camels, tents and recreational vehicles that Horne was captivated by the desert. "We sat at night under the stars on a rug," he recalls. "The sky was so clear, and the stars looked like they were touchable." That image emerged as a

CREATING THE ILLUSION OF A TRIBAL TENT FOR A DESERT PALACE IN RIYADH

Interior Design by Charles Larry Horne, ASID/Text by Kathleen Quigley/Photography by Gordon Beall



ceiling painted midnight blue and lit with fiber-optic stars and a crescent moon in the oasis he devised.

The fortress walls of Riyadh came down in 1944, a decade after oil was struck, and a skyline dotted with skyscrapers arose. Centuries-old traditions endure, but change is evident. "The Mercedes has replaced the camel," says Horne. "While we wanted to re-create the romance of the bedouin tent, this room evolved with a more democratic, Western point of view."

The tent room has a black goat-hair ceiling that spans thirty feet and is supported by a central column laden with silver and amber jewelry and woven camel harnesses and reins. Other decorations include hanging camel bags studded with beads and silver. In keeping with the tenets of Islam, which prohibit as idolatry the portray-

"Our concept was a traditional bedouin tent set up in an oasis," says Charles Larry Horne, who designed a tent under his client's palace in Riyadh. ABOVE: Kilims and a ceiling of goat hair define the entertainment area. At left is the *ouijar*, where coffee is prepared.

"IT'S AS IF A NOMAD HAD SET UP CAMP IN AN OASIS NEAR THE MUD PALACE RUINS OF DIRIYAH."

"My client wanted to set the tent in a garden, but he was afraid it wouldn't last long," says Horne. "And most tents outside aren't that comfortable." BELOW: A storage chest that holds coffeepots stands in front of a central column that is bedecked with bedouin jewelry.

BOTTOM: A painted wood door from the Najd area leads into the washroom. "The project required extensive research; it took six months of shopping in Saudi Arabia and sixty craftsmen to complete," says Horne. "I had to incorporate every cultural nuance."

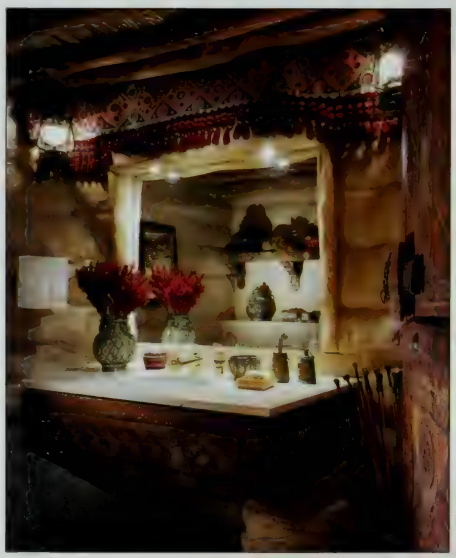
al of animal or human forms in art, the decorative motifs are geometric.

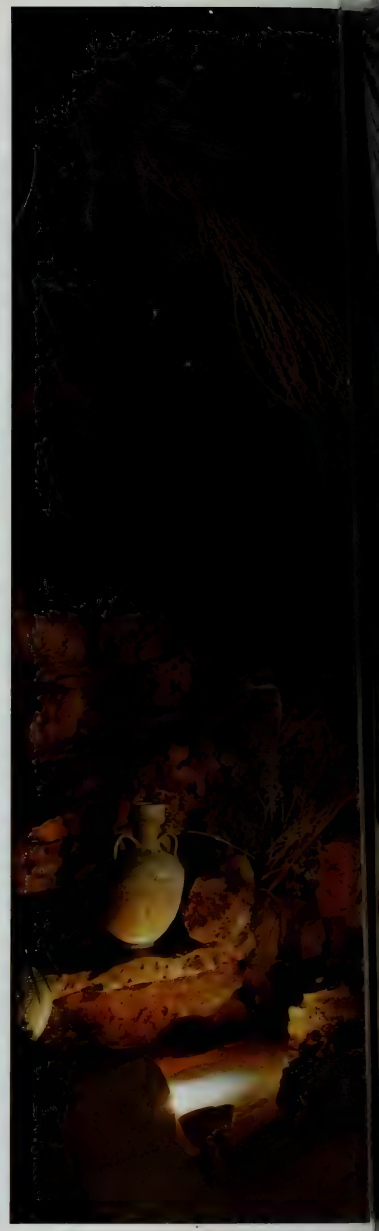
The air-conditioned tent, which can seat thirty, "is the favorite room of visiting diplomats and bankers," says Horne. "Westerners like it because it's typical of the country yet more comfortable than tents outdoors." Off on one side is a *ouijar*, a room that is traditionally the site of the host's welcoming ritual, a ceremonial brewing and serving of Arabic coffee. "Guests like to sit on floor cushions and drink coffee, served with dates, or a sugary tea flavored with mint," the designer says. A collection of brass *dallah*, or coffeepots, is displayed in the *ouijar*. "It's the Saudi sign of hospitality," he adds. A *dhalla*, or camel saddle, placed in the *ouijar* is the equivalent of a Western shotgun mounted above a fireplace.

In re-creating a *ouijar*, Horne drew on mud plaster construction techniques to fashion a freestanding white-columned space with shelves for displaying date storage jars and a waterwheel. "It's similar to a wattle and daub construction," says Horne, noting that Arabian palaces were made of mud until World War II.

It took Horne and his assistants six months of shopping at Saudi souks and antiques stores to furnish the tent room. Among their finds were antique Persian kilims,







ABOVE: In the fantasy oasis, water trickles down limestone walls into a grotto. Date palms and a fiber-optic-created starlit sky are set amid a mural that depicts the ancient mud palaces of Diriyah. "The tent became a museum of bedouin arts and crafts," Horne says.



a Syrian chest inlaid with mother-of-pearl and bone, natural thermoslike gourds once used for storing water or milk, and lots of kerosene lanterns. A brightly woven decorative band from a *zetab*, a litter that would have been used to transport a wealthy bedouin woman by camel, became a wall hanging. And they made a special trip to a famed potter in Hofuf in the eastern province to find the unglazed clay water jars that are placed amid the palms and ruins of the oasis.

A splash of water hints at the oasis, which is beyond the tent room. A mural depicts the ruins of ancient mud palaces in Diriyah (now under restoration) in the cool evening, surrounded by a date palm grove. "The mud walls fall away to reveal vistas of the old city by starlight," Horne says.

While his clients delight in their fantasy tent, on weekends they occasionally head to the desert to pitch the real thing. "Even though they have beautiful homes with all the modern conveniences, they still like to go out to the desert and set up a tent," says Horne. "The tent holds on to the romance of being close to nature." □

CARIBBEAN MODERNISM

A SCULPTURAL WHITE PAVILION ON THE SANDS OF ANGUILLA





The symmetrical, stucco-clad villa designed by Myron Goldfinger for a couple on the Caribbean island of Anguilla "can serve two people without seeming overwhelming or a hundred without seeming crowded," says the architect. The sea façade is glazed for maximum views.

Architecture by Myron Goldfinger, FAIA
Interior Design by June Goldfinger
Text by Suzanne Stephens
Photography by Dan Forer





Beach connoisseurs prize Anguilla's white, powdery sand, clear turquoise water and peaceful atmosphere. The sun-drenched coral island in the Caribbean's British West Indies is persuasively simple in its offerings: There are no overgrown tropical jungles, no hills lined with sugar plantations, no thicket of quaint shops and hyperactive nightspots. "There are no golf courses either," says the owner of a strikingly sculptural island villa. "That means there are no golfers and no hustle."

He and his wife decided to build in Covecastles, an enclave of distinctively contoured modernist architecture, after renting there for several winters. All the houses are designed by New York architect Myron Goldfinger and his wife, interior designer June Goldfinger, who together founded the resort colony some fifteen years ago on eight and a half acres of Shoal Bay West waterfront property. "It had no electricity or water, just splendid beaches," Myron Goldfinger says of the site, which faces the island of St. Martin. The owner of the most recent Goldfinger-designed house agrees with the architect's assessment: "The long stretch of beach is extraordinary," he says. "And the surf is so gentle. The sound of the water lapping on the shore creates its own serenity."

The Goldfingers first erected four villas—one for themselves, the others for "client friends" (see *Architectural Digest Travels*, Spring 1987). The concept, in which the husband-and-wife team was responsible for the total design of each residence, caught on, and eight attached beach houses were added, along with a restaurant. In an agreement with the Anguillan government, the houses are rented to vacationers when they are not occupied by their owners; a staff on-site manages and maintains the private residential club.

The entire development was constructed of poured-in-place concrete



"A homogeneous design system of white stucco and terra-cotta everywhere, inside and out, allows the architecture its full impact," notes Myron Goldfinger. ABOVE: The tiled floor of the great room continues on the main terrace, which was conceived as an extension of the interior's central space.

OPPOSITE ABOVE: A cantilevered stair rises from the great room to the upper bedrooms. June Goldfinger designed the overscale rattan furniture; raw silk covers the pillows. OPPOSITE: The entrance façade is an "interplay of geometric elements," says Goldfinger, who describes himself as an "uncompromising modernist."

with a white stucco finish, even though the local builders had never used this method before. "The concrete for the original villas had to be mixed by hand," June Goldfinger says. "But Myron was undeterred." In recent years concrete has become much more popular on Anguilla, owing to its ability to withstand the most savage storms. The architecture, too, is apt for the locale. Says the owner, "It's a colony of little fortresses that can handle hurricanes."

"I'm not a lover of modern architecture," he adds. "I usually prefer colonial houses." Nevertheless, he found that "Covecastles has its own beauty," with its rhythmic interplay of quarter-circle hooded roofs, abstracted geometric volumes and generously scaled terraces. Alluding to the houses' dramatically arcing rooflines, Goldfinger says that he "wanted to capture a sense of waves and billowing sails."

The couple occupy the villa at the center of the complex, which, at 5,000 square feet, is the largest. Their house, unlike the others, is organized around a great room twenty-six feet square and twenty-one feet high. "The room is intended to be the fulcrum of the design," says Goldfinger. "As you go from space to space, you're constantly aware of the two-story-high core." In the bilaterally symmetrical plan, the dining room and the kitchen are placed on one side of this central area and the living room on the other. The sleeping quarters are similarly disposed on the second floor, where the two bedroom wings are joined by a bridge overlooking the great room.



"I aim for timelessness in my work," says Goldfinger (left, with his wife, June). "Aside from warranting white reflective surfaces, the semitropical setting didn't impose changes on my architecture." RIGHT: A sweeping half round with a shiplike railing, the upper terrace is carved into by the sky opening of the terrace below. Brown Jordan furniture.

The alternating single- and double-height volumes and the curvilinear and flat planes, along with skylights, clerestories and floor-to-ceiling glass walls and doors, establish a spatially dynamic interior. "There's a nice free-flowing feeling," says the owner. "While the areas are differentiated from each other, you're not shut away in separate rooms."

In addition to giving the house a strong focus, the great room also yields unsurpassed views of the azure water. "That vista is what it's all about," June Goldfinger observes. "The house is designed as a temple to the water, the sun and the sand."

"Zaftig spaces do it for me," remarks June Goldfinger. "It's important to work with volumes that are grander than you." BELOW: One of the house's two master bedrooms shares the upper terrace with its counterpart. A neutral palette and floor-to-ceiling glass doors and windows draw the eye to the sea view.



A seventy-six-foot-long terrace spanning the south façade juts forward to the sea in a giant curve on axis with the central room. It is sheltered by a flat, semicircular roof pierced by a square opening that admits daylight to the shaded recesses underneath. This roof in turn supports a second-floor terrace accessible from both bedroom wings. Indeed, every major space in the house opens onto terraces and balconies, many of which are rounded. "It's like





"THAT VISTA IS WHAT IT'S ALL ABOUT. THE HOUSE IS DESIGNED AS A TEMPLE TO THE WATER, THE SUN AND THE SAND."



being on an ocean liner," comments Myron Goldfinger.

The building's classically symmetrical floor plan contrasts with the asymmetry of the earlier villas and beach houses, whose plans were flipped from one house to another to vary the compound's massing. At the same time, the architecture's basic shapes and straightforward use of materials conform with the modernist rigor of its predecessors. In keeping with the overall feeling of restraint, June Goldfinger designed large rattan chairs and sofas covered with raw silk for this and all the interiors in the community. She discreetly admitted color to the bleached-white sanctuaries, restricting it to the earthy hues of the rattan furnishings, the Brazilian walnut louvered shutters and doors and the terra-cotta tile floors. The "pared-down monastic elegance" of Nöel Coward's house on Jamaica, she says, was always in the back of her mind.

For his part, Myron Goldfinger acknowledges that the structures' white concrete geometric forms owe something to Le Corbusier. Their inspiration, he points out, was the same: "We were both taken by the spare, architectonic quality of Mediterranean villages. I discovered what he discovered." "With this sort of architecture," adds June Goldfinger, "the impression is of time stopping. We wanted the place to be modern but have an otherworldliness about it—a beachfront Brigadoon." □

ABOVE: The lower terrace overlooks neighboring villas also designed by Myron Goldfinger, who says that "the architectural forms control the island experience." Sea grape and other native vegetation were preserved in the planning of the residential compound. Brown Jordan table and chairs.

"There are no paved walkways to the buildings," Goldfinger says. "Each is a piece of pure sculpture set in the sand." OPPOSITE: A Corbusian opacity marks the west side of the house, contrasting with the translucent beach elevation. The uppermost window is a master bedroom clerestory.



TROPICAL AIR FOR ACAPULCO

THE MEXICAN *PALAPA* ADAPTED TO A HILLSIDE RETREAT ABOVE THE PACIFIC

Architecture by Marco Aldaco
Text by Jonathan Kandell/Photography by Tim Street-Porter

Today in Mexico, a palm-thatched villa on the Pacific coast has become a conventional icon of good taste for people who yearn for a barefoot, back-to-nature refuge. But over twenty years ago, when architect Marco Aldaco built one of the earliest palm-thatched residences—in glitzy Acapulco no less—it was a truly revolutionary notion.

"This was a young, idealistic couple," says Aldaco about his clients, a leading businessman and his wife. "When I told them they might get wet sometimes walking from one structure of the house to another, their reaction was, 'Great, we love the feel of a tropical rain.' "

A lot of interested observers found this attitude bewildering. Upon first seeing the residence, friends and relatives of the owners commented that with all the money spent on the place and the services of one of Mexico's top architects, surely the couple could have insisted on a proper roof over their heads. Even some of the construction crew seemed shocked by the outcome of their efforts. "Boss, this is just like my house, only bigger," one of the laborers remarked to Aldaco.

In that era Acapulco was still a place to flaunt wealth with innocent abandon. Foreign debutantes waded in the surf with local beachboys. On the moonlit terraces of nightclubs, tipsy millionaires shared the mikes with torch singers and their marimba bands. Then, as dawn neared, the visitors retired to nearby hotel suites and villas with all the opulent comforts—marble floors, leather sofas, gold-plated faucets, frigid air-conditioning—of their primary residences. To retreat far from action-packed beaches and clubs to a palm-thatched house, exposed to insects and the elements and cooled only by breezes, was an idea whose time hadn't yet come.

But over the course of a generation, recreational needs changed, and so did the attractions of Acapulco. For many of the affluent, luxury came to be equated with splendid environmental isolation on remote mountains and island hideaways. Those who persisted in returning to



"It was laid out so that we could fully enjoy nature and take advantage of the sun, the views and the ocean breezes," says the owner of a hillside house in Acapulco, a multilevel villa designed by architect Marco Aldaco that she shares with her husband and children. ABOVE: A thatched roof contrasts with cement walls.

RIGHT: Aldaco drew his inspiration for the main section of the house from an indigenous *palapa*, or thatch-roofed shelter, and had it built mostly without conventional windows or doors. A paved area fans out before the living room, which is set under a massive roof made from palm fronds and tropical hardwoods.







Acapulco often complained that it had become overrun. Mexico's pearl on the Pacific lost its luster in other ways as well: With drugs, violence and pollution encroaching on the city, Acapulco sins soon matched Miami vices.

Yet, like Miami, Acapulco in recent years has been rediscovered by sophisticated travelers, and for the same ambiguous reasons. There is a desire to frolic in the proximity of commercial tropical life while keeping it safely at arm's length. When people with cliffside houses on the outskirts of Acapulco brag about not having been to the discos or beaches in a decade, they can sound a little like South Beach habitués who can't remember the last time they visited Little Havana or downtown Miami.

It is in the context of these changing sensibilities that the emergence of Aldaco's palm-thatched villa as a classic of contemporary Mexican architecture can best be understood. "The owners wanted a place in Acapulco, but away from all the hurly-burly," says Aldaco, sixty-four, who has designed dozens of other

ABOVE: The crosshatching technique used to assemble the roof, which is supported by tree trunks tightly wound with vines, dates to pre-Columbian times. Against the living room wall stand an *arbol de vida*, or tree of life, from Oaxaca and a large vase below an Egyptian Kerdasah tapestry.

RIGHT: The dining room, adjacent to the living room, is filled with part of the wife's collection of Mexican ceramics. Arranged on the shelves are signed Gorky pieces from Guanajuato and pottery from Tonalá and Puebla. A birdcage, left, also from Puebla, was transformed into a lamp.

THE PATH GOES TO THE LIVING ROOM, THE VILLA'S MOST DRAMATIC STRUCTURE. ITS PALM-THATCHED ROOF RISES ALMOST THIRTY-FIVE FEET.



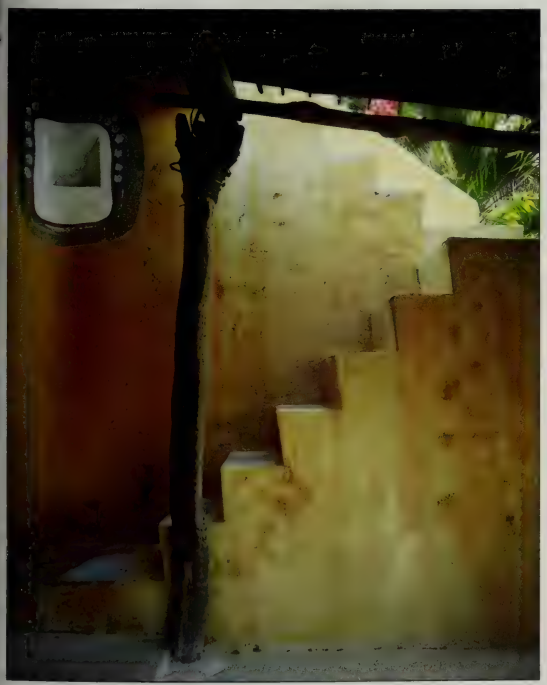


OPPOSITE: A separate building contains a guest bedroom, above, and a child's bedroom. BELOW: Irregularly cut steps lead from the master bedroom to an upper terrace. "Every painted surface that you see, whether it's the floors, tables or walls, was done by Marco Aldaco and his wife, Marta."



acclaimed residences throughout Mexico. "And they were willing to sacrifice some comforts in order to experience the natural beauty." The lush, boulder-strewn, undeveloped property—on a mountain flank miles from the city center—met these contradictory criteria. The steep incline of the acreage obligated the architect to construct the house on various levels but also promised spectacular Pacific views and refreshing trade winds. To this day the difficult terrain has limited the number of neighbors and ensured privacy behind thick patches of jungle.

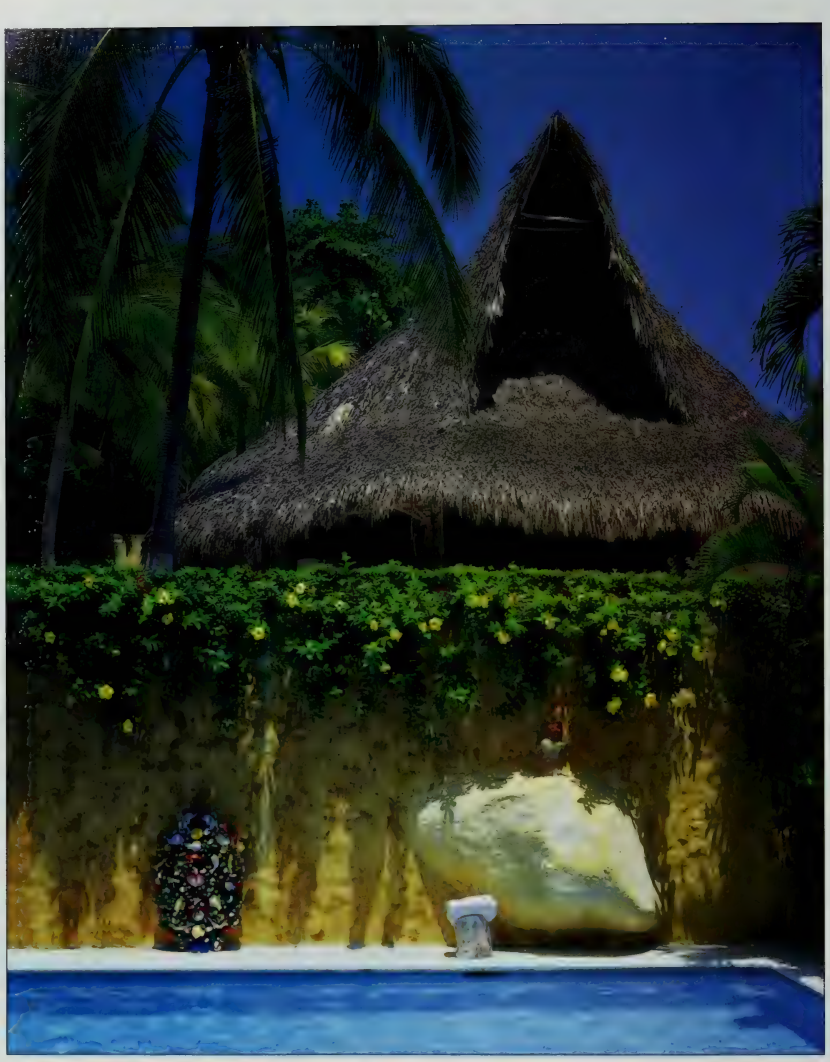
From the winding mountain access road the villa can-



ABOVE: The eldest daughter's bedroom, on the lower level, which has a floor and walls of whitewashed cement, was created with a built-in shelf and a platform bed crowned with a scrolling bas-relief headboard. Adding splashes of color are corn-leaf dolls and an Egyptian tapestry and patchwork pillows.

not even be seen. "I've always believed a house isn't a public monument and shouldn't be visible from a distance," says Aldaco. Its weather-beaten wood entrance is so unobtrusive that first-time visitors often drive by it. But once one is inside of it, a sense of unexpected wonder quickly takes hold. Enormous retaining walls (safeguarding against mud slides) and giant ficus trees create a grottolike space. A curving terra-cotta stairway flanked by palms extends the feeling of mystery by leading blindly downward. Then suddenly the descent turns into a white-granite-and-cement path, a kind of ceremonial welcoming carpet that ends in what Aldaco calls an outdoor vestibule.

"THE OWNERS WANTED A PLACE IN ACAPULCO, BUT AWAY FROM ALL THE HURLY-BURLY."



OPPOSITE: The property, which consists of steep, rocky terrain with dense vegetation, offers a panorama of Acapulco Bay. "The rugged site was a challenge to work with," says Aldaco. Bougainvillea in large pots from Guadalajara surrounds the swimming pool's umbrella-shaded lounging area.

ABOVE: Flowering *copa de oro* cascades over a tall painted cement wall that was strategically sited to retain heat and reflect sunlight onto the swimming pool. A ceramic cat crouches on a boulder outcropping next to a tree of life from Metepec. The small table was hewn from a tree trunk.

From this point, several paths meander to the various structures of the villa—living and dining rooms, bedrooms, terraces—on a half-dozen levels. The vestibule thus serves as a compass, repeatedly enabling newcomers to find their bearings in what might otherwise be a bit of an architectural maze.

The main path goes to the living room, the villa's most dramatic structure. Its palm-thatched roof rises almost thirty-five feet and covers more than 3,000 square feet of floor space, including an alcove that comfortably holds a dining table for twelve. The owner's wife, who continues to decorate the house with pottery, porcelains and textiles purchased on trips throughout Mexico, oversaw the design of the large-scale rattan furniture.

Beyond the living room, past a large terrace, lies a horizon of blue ocean and vermilion sunsets framed by fan palms and vine-draped cypresses. Frequent fumigation, carried out while the owners are back home in Mexico City, keeps most insects at bay.

A thirty-foot-long swimming pool lies on a lower terrace and serves as a quiet refuge from the rest of the villa. The guest bedrooms and the children's quarters are located in separate structures rising on split levels several dozen feet from the living and dining rooms. And the master bedroom is set on the highest level. The bedrooms are done in minimalist style, with floors, walls, bed platforms and headboards made of whitewashed cement. These are also the only areas protected by mosquito screens.

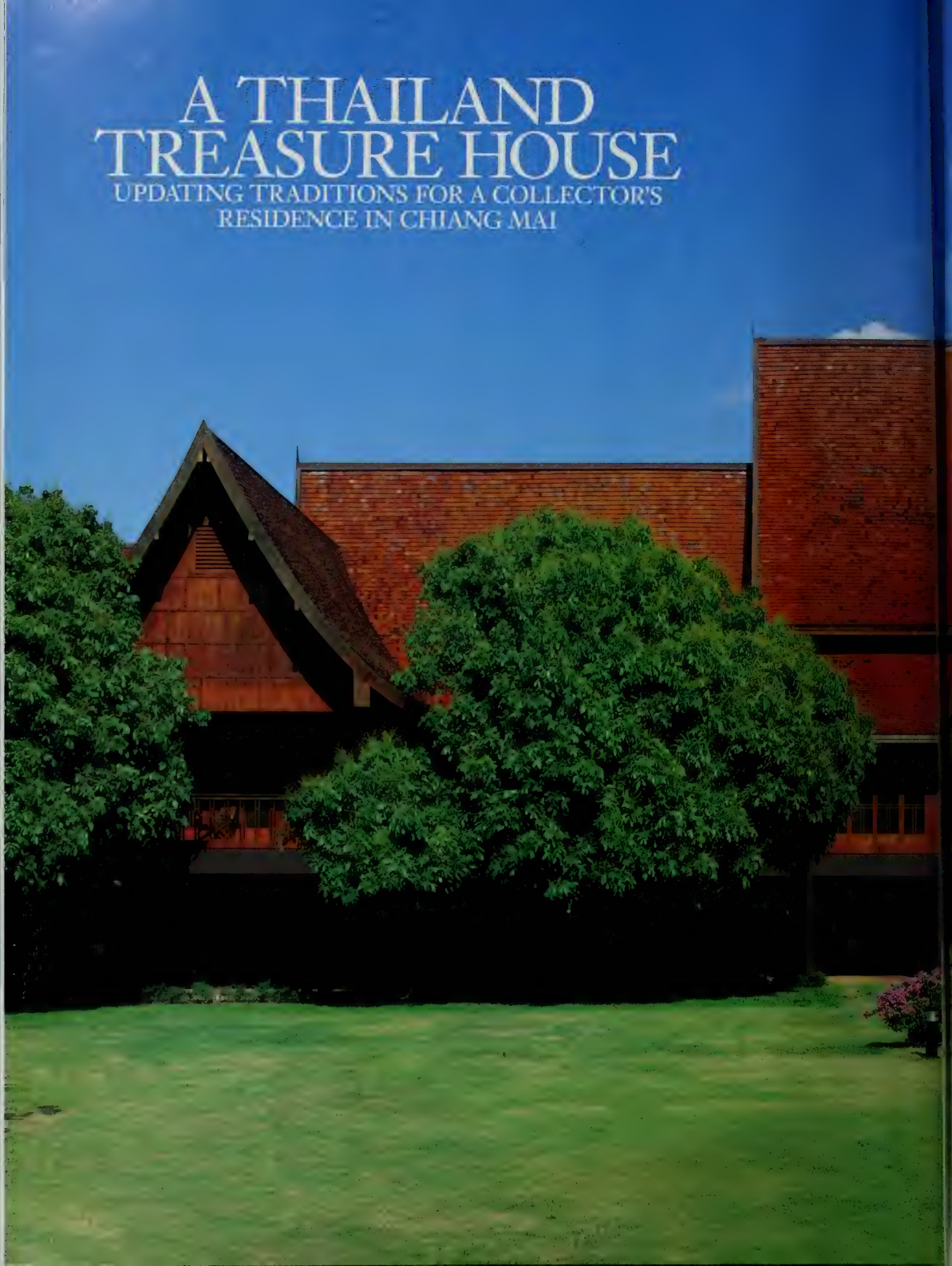
On the roof of the master bedroom, amid dozens of flowerpots, Aldaco created a terrace with the villa's most panoramic vista of ocean, sky and jungle. "The basic concept throughout the house is to isolate each space and have it exist on its own," he explains. "This is the best space because it's the one point where you don't see the house, just the view."

Over the years, the villa has attained nearly legendary status among architects and clients interested in building a retreat on Mexico's coasts. "Years ago an architect friend told me this house would come to be considered a school of design," recalls Marco Aldaco. "I wouldn't have said so at the time." □



A THAILAND TREASURE HOUSE

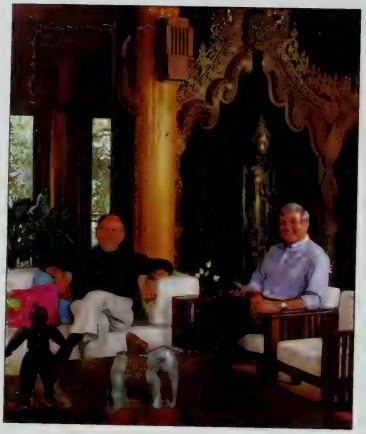
UPDATING TRADITIONS FOR A COLLECTOR'S RESIDENCE IN CHIANG MAI





Architect David De Long's house for Gary Dilley in Chiang Mai, Thailand, has a gabled entrance, with a stairway rising from the arrival court to the elevated main level. The curved clay-tiled roof, the dominant feature of Thai domestic architecture, harmonises a refined profile with De Long's sparsely applied detailing.

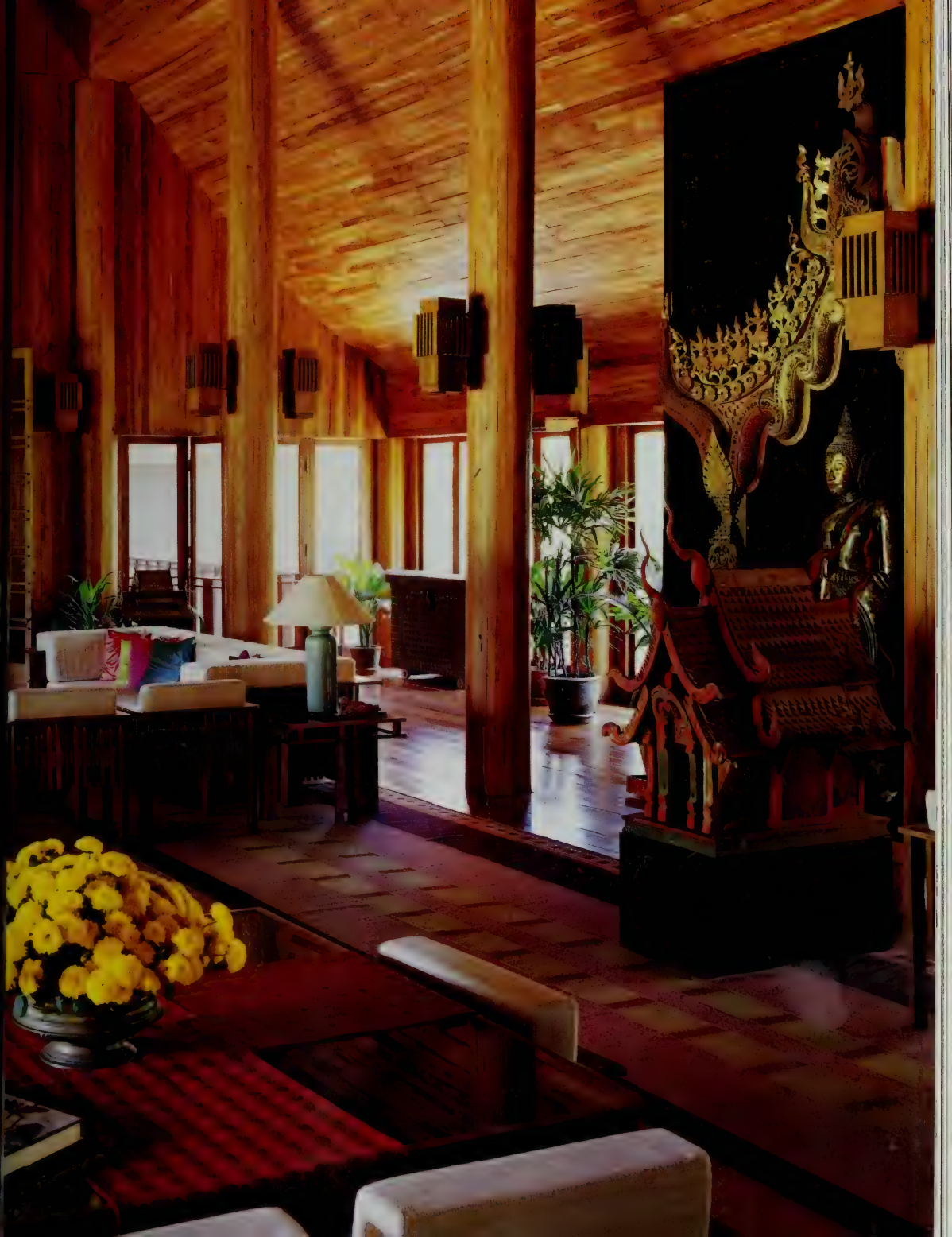
Architecture by David De Long
Text by James Steele
Photography by Erhard Pfeiffer



The northern Thai city of Chiang Mai may seem an unlikely location for an experimental fusion of Eastern and Western building types by an American architect. But David De Long's interest in honoring the Craftsman beginnings of modern architecture, as exemplified by Frank Lloyd Wright's Prairie style, together with his client Gary Dilley's desire to preserve Lanna culture, the apogee of ancient Thai civilization that developed in this area, has resulted in a residence of sensitive cross-regionalism.

The traditional northern Thai house is a cluster of pavilions with a main floor raised on pillars and a prominent curved, multitiered roof. De Long's interpretation incorporates this three-part horizontal division, the basic affinity between the divergent architectures that he wished to synthesize. Wright had adopted the tripartite model for his houses after being inspired by the Japanese entry in the otherwise classical 1893 World's Columbian Exposition in Chicago: He saw the elevated floor as an alternative to the dark, damp Victorian basements then prevalent in the Midwest.

"I did three prototypes for the house, all with the intent of absorbing more of the culture," says De Long (above, with Dilley, left). RIGHT: The living pavilion, which he calls "a great outdoor space," referring to its volume and screen panels, opens to the library through bifold doors. A 19th-century spirit house is at far right.





"Any purely decorative effects would have insulted the Buddhist sensibility," De Long notes. OPPOSITE: Asian art from an extensive collection is displayed in the dining room. The furniture was designed by De Long in teak, the wood of the walls and ceilings throughout. RIGHT: The master suite opens to a corner deck.

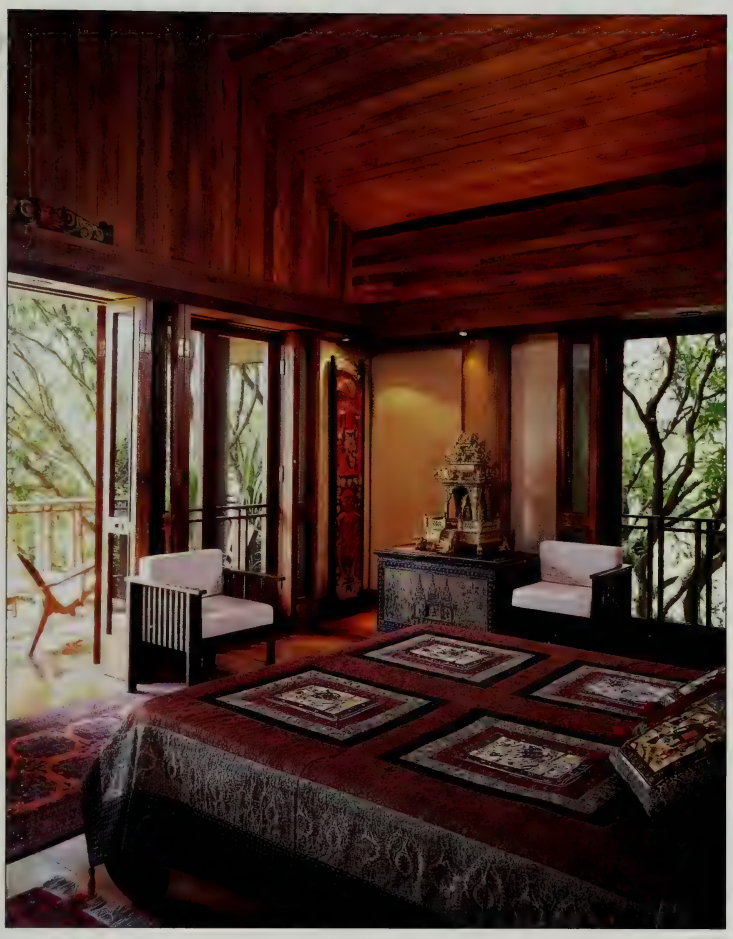
Dilley, who has amassed a museum-quality collection of Asian art and antiques during years of travel as an international banking consultant, now lives at least half of the time in Chiang Mai. His primary intention in building the house was to gather his collected pieces in one spot. "Every one had been handpicked and—far more than I care to remember—hand-carried from place to place," Dilley says. "It was time to display them in the most advantageous setting I could provide and to really live with them."

He commissioned his friend David De Long, a professor of architecture at the University of Pennsylvania and a noted Wright scholar, to design the house. De Long shared Dilley's reaction ("irritation at the failure to combine modernism and tradition") to the construction that he had seen throughout Asia, and both embarked on a four-year endeavor to build a structure true to their respective architectural leanings.

"My great concern is that some of the most beautiful Thai forms are being lost," says Dilley. "Contemporary houses here look like they belong in suburban Cleveland. Nobody is taking these forms and turning them into new, comfortable structures—as a result, they're vanishing from the landscape."

It was of equal importance to architect and client that local building techniques be sustained. The structural frame is a regular Thai module; the use of reinforced concrete and steel finished with teak veneer is standard. The massive steel trusses that make the roof curvature possible were fabricated section by section on-site to achieve the desired profile. Several craftspeople, working from full-scale drawings and headed by husband-and-wife team Suwan and Nandhana Borisoothi, implemented De Long's designs for the doors, windows, light fixtures and furniture.

The colonnaded first floor serves the purposes of preventing flooding, keeping out animals and snakes and facilitating ventilation to offset the humidity.



De Long terraced what normally would be a paved or dirt first level with open-weave bricks to create an arrival court. The court, the bar of the house's H-shaped plan, is connected to the main level by a processional central stair. Vestibules at each end of the entrance axis have backlit niches where statues are placed: These are the first hints of the array of objects on view in the spaces overhead.

The stair leads up to the rectilinear 2,000-square-foot living pavilion, whose forty-five-foot-high center ridge is supported by teak-encased concrete columns. De Long conceived this room as "a giant screened porch, exposed on four sides to capture the breeze"; its height, he explains, helps to alleviate the heat. "If you design to the climate," Dilley emphasizes, "you don't need air-

continued on page 151

FOLLOWING PAGE: In keeping with local custom, the main stair, which is housed in a Thai-style enclosure, aligns with the living pavilion altar, beyond. Columns support the symmetrically organized structure, whose siding, for conservation purposes, is teak veneer.



SARDINIAN SERENADE

continued from page 69

the water surrounded by a beach."

Couëlle's playful way of speaking about his work conceals the meticulous care that goes into the crafting of his houses. An arched door made of heavy tempered glass and wrought iron leads to one of the many terraces and is a handsome and hefty object unto itself. But Couëlle also created a special niche in the exterior wall to contain the door when it is open, its own made-to-measure recess. And there are other, equally clever—and subtle—details. There is the second, outdoor kitchen, which siphons off some of the wear and tear from the small indoor kitchen and expands the living quarters significantly, as does the granite dining table he designed for the adjacent terrace. The elegant shape of this table echoes the boats floating in the nearby Tyrrhenian Sea, and the awning overhead evokes a sail in both design and texture. Another integrating motif is the small hidden terraces Couëlle has tucked into the house's roof, which are also shiplike in the way they suggest crow's nests.

A house with such a distinct personality is not always easy to decorate. Couëlle had a piece of "rare good luck," as he puts it, in his clients, since the wife is an interior designer who "understood the importance of harmonizing the materials of the furnishings with the materials of the architecture." These included wrought iron, canvas and wood, although the individual pieces of furniture are classical in line and serve as an interesting counterpoint to the more organic architectural forms. Decorative objects evoke nature and the sea (shells, driftwood, starfish, fossils), but the wife has mixed in olive pots, wine pots, lacquered boxes and Oriental rugs, which lend a sense of country villa sophistication to many of the rooms.

The husband is responsible for one of the more winning additions to the lush garden, a two-hundred-and-sixty-year-old olive tree that he imported to the property. Gnarled, thick and windsilvered, the tree sends out a few miraculous feathers of green every spring. "Almost everybody was afraid that the tree would die," says its protector, "but I had faith. I liked the idea of bringing something ancient to this newly developed land." □

ST. CROIX GEOMETRIES

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and how the light played on it, and I decided I needed marble," she says. "It carries the feel of the sea right into the house." There's a soft green sheen to the Chinese marble she selected for every square foot of flooring in all the rooms and on all the terraces. "And it's also cool to walk on and easy to maintain."

There are no solid walls—just sliding glass doors—in the entertainment wing, which consists of living room, dining room, kitchen and the glazed garden court. As for that bright central space, being a true garden it has a path (albeit an indoor one), not to mention tropical plants, sago palms and a twenty-foot-high pandanus tree that create density and foreground. There's no furniture here, unless you count the three boulders brought in by tractor.

The garden court is separated on the right from the kitchen and on the left from the living room by handsome white-painted floor-to-ceiling grid screens. "You can see through them, yet at the same time you have some definition of space," says Groh. Smith adds, "I wanted the house to be transparent but I also wanted it to have some mystery—to me, those grid screens are like architectural negligees." The only place there they wound up not putting a grid is between the garden court and the dining room—in order to preserve the panorama of sea.

In the living room, views of Christiansted three miles away loom large and bright—midday is never pale here. Wicker, because it's light, airy and open, was chosen for sofas, club chairs and ottomans; cushions were covered in simple white cotton chenille, and pillows were made up in bougainvillea colors. Groh designed a big square low table with glazed polyester sides, spray-painted it a greenish sea color, lit it from within and floated it off the floor. "I always knew that when we built our house in the islands," she confides, "I would furnish it as minimally as possible." The living room is girded by three terraces; the one to the west looks out on a cerulean-blue-tiled swimming pool, perfectly round. The land then drops forty feet to the sea, exposing craggy rocks covered with spiky monkey trees.

The couple positioned the dining room as far out on the point as they could get it, angling it north toward St. John and St. Thomas, and the ineluctable effect is of supping midsea. Terraces hug the room on two sides, east and west. The dining table is a dark green slab of oceanic marble landlocked by a pedestal of white-painted wood; in the center Groh implanted a piece of glass talismanically etched with a pyramid. The bentwood maple dining chairs were designed by Davis Allen, former head of interiors at Skidmore, Owings & Merrill.

From the main body of the house you have to step out onto a walkway to get to the bedrooms in the back—three separate enclosures all contained under the same roof frame as the rest of the house. Sweeping simplicity is the note struck here: king-size beds, Egyptian cotton coverlets, wicker chairs and ottomans, and cotton pillows in fuchsia, purple and pink. Each bedroom comes equipped with a sunset-friendly terrace to the west.

The couple positioned the dining room as far out on the point as they could get it, angling it north toward St. John and St. Thomas.

Soft air flows through the house leeward and windward; outside, the sea is the green of peace and the blue of rumination. Not surprisingly, the pleasure pyramid that the Smiths built as a "getaway house" has over the years become their main residence. "By the time the pharaohs got to their pyramids, they were dead," says Donald Smith. "We built *our* pyramid so we could *live* in paradise." □

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takes ninety years to look like anything, and I didn't have ninety years to spare. So I opted for plants instead, the rarer the better. We put in about eight thousand of them."

The rain forest surrounding the structures is dense, so the river forms a natural means of communication. From the earliest hours of the morning the river is furrowed by the wakes of long cayucos that carry the Indians to market, to work and to fetch water from the spring.

"The community here has its own positive energy and its own rituals," says Heaton. "I believe this place has a deep regenerative power, and I'm certain that the Rio Dulce is one of the richest regions of Central America in fauna and flora. It's an unpolluted ecological haven, yet the government is not taking care of it. It *must* be preserved. I try to help my neighbors protect their environment by setting the best example I can."

In fact, Heaton calls his property, which extends some thirty-five acres, an "environmental compound." It is, he says, a place where real luxury is "the suspension of time."

When night falls, he lights torches and candles inside and outside the bungalows. He relaxes in the living room, which is lined with banquettes cushioned with comfortable pillows, or on a terrace inlaid with colonial tiles. On the upper floors, he suspended fabric high over the beds from the thatched ceilings. In fact, the delicately designed, traditionally woven textiles were created by his company, Quinta Maconda Decoración; he sells them in the small shop adjoining his house in Antigua.

The Hammock House has a terrace hung with colorful hammocks. It's a place to read while listening to the cries of birds in the forest. "There are no mosquitoes," Heaton notes. "The evenings are cool, and the days are never too hot or humid outside the rainy season.

"My home is completely isolated," says Heaton. "I have no social life, and by the same token I have no social obligations. I import my friends from far away. We explore together, cook together and ultimately come to know one another better. Here you don't need to wear a mask—you can be who you are and do what you like." □

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was, in his own words, "having a love affair with Hanoi." Based in Hong Kong, he had visited the city several times and was eager to work on a restoration project there. "Grover and I saw the house in pretty much the same way," de Leo says. "We wanted to prove that you could use local materials and local craftsmen and still make something first-rate."

Dear designed a three-story addition, which contains the dining room and private living quarters, and situated it between the existing structure and the lake. This solution doubled the total living space, at once strengthening its rapport with the lake and retaining the single-story height of the side facing the village. He used the same proportions for doors, windows, ceiling heights and archways as in the original house, achieving what he describes as "symmetry in a rhythm." Fireplaces were built on every floor, and in typical Vietnamese fashion, cooking facilities were installed both indoors and in the garden.

Adhering closely to the palette and materials of the French colonial era, Dear commissioned teak doors, latticed windows and slatted shutters and selected Provençal tiles and Vietnamese pine for the floors. He duplicated the plant and flower motifs of the decorative plasterwork on the interiors and exteriors. He also created balconies on the upper floors and a lanai for dining on the first floor, all overlooking West Lake. The villa is surrounded by a semi-tropical garden densely planted with bamboo, palm trees and an assortment of native flowers.

Dear says that the most demanding part of the project was the construction phase. "Most of the building techniques belong to Hanoi's architectural heritage, but so much has been lost over the last fifty years that the craftsmen and the construction crew saw them as experimental and new," he explains. "It took a lot of persuading to get them to focus their enthusiasm on what we wanted to respect and restore."

If building techniques have been forgotten, so too has the rich tradition of furnishings that grew out of the French colonial era. There is little from that period remaining in Hanoi. In fact, all de Leo managed to find was a pair of Art Nouveau lamps, retrieved from a hotel's garbage. "The construction crew looked at me like I was from Mars," she says. "They couldn't imagine why I'd be interested in such old things." Instead, de Leo, who designed the interiors herself, went to Ho Chi Minh City to find chandeliers, ceiling fans, mirrors and lamps. She has also assembled an impressive collection of contemporary Vietnamese art.

The spaces reflect de Leo's ability to intermingle elements from Asia and Europe. The interplay between two Chinese daybeds, Vietnamese Bat Trang porcelains and a French candlelit crystal chandelier, probably from the 1920s, in the living room is one example. Her deliberate selection of simple bamboo dining room chairs to offset the elaborate table settings of crystal, silver and lacquerware is another. Even in the ancestral hall, the most sacred room in the house, Chinese, Japanese, Vietnamese and Art Nouveau pieces consort without a hint of contrivance.

> "Most of the building techniques belong to Hanoi's architectural heritage, but the construction crew saw them as experimental and new."

De Leo's villa is still the only fully restored structure in Nghi Tam. Indeed, since it was completed in 1994, the nurseries of potted flowers that gave the village its name have made way for new houses and two boxy hotel complexes. But as visitors wind their way down the paths, deep into the heart of the village, de Leo's residence is there as a stunning reminder of what Nghi Tam once was and once again might be. □

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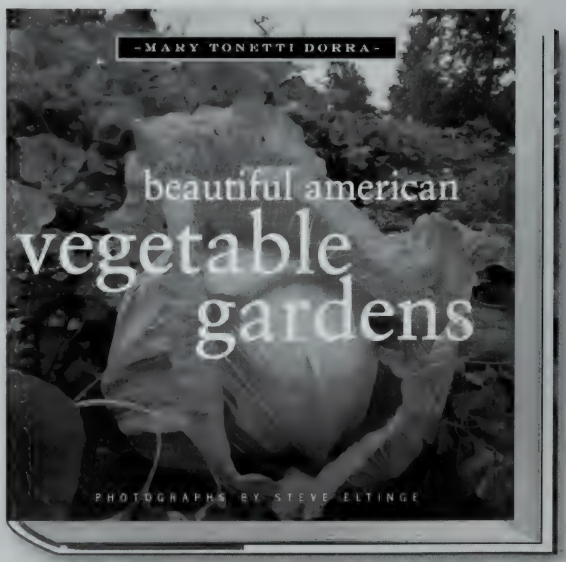
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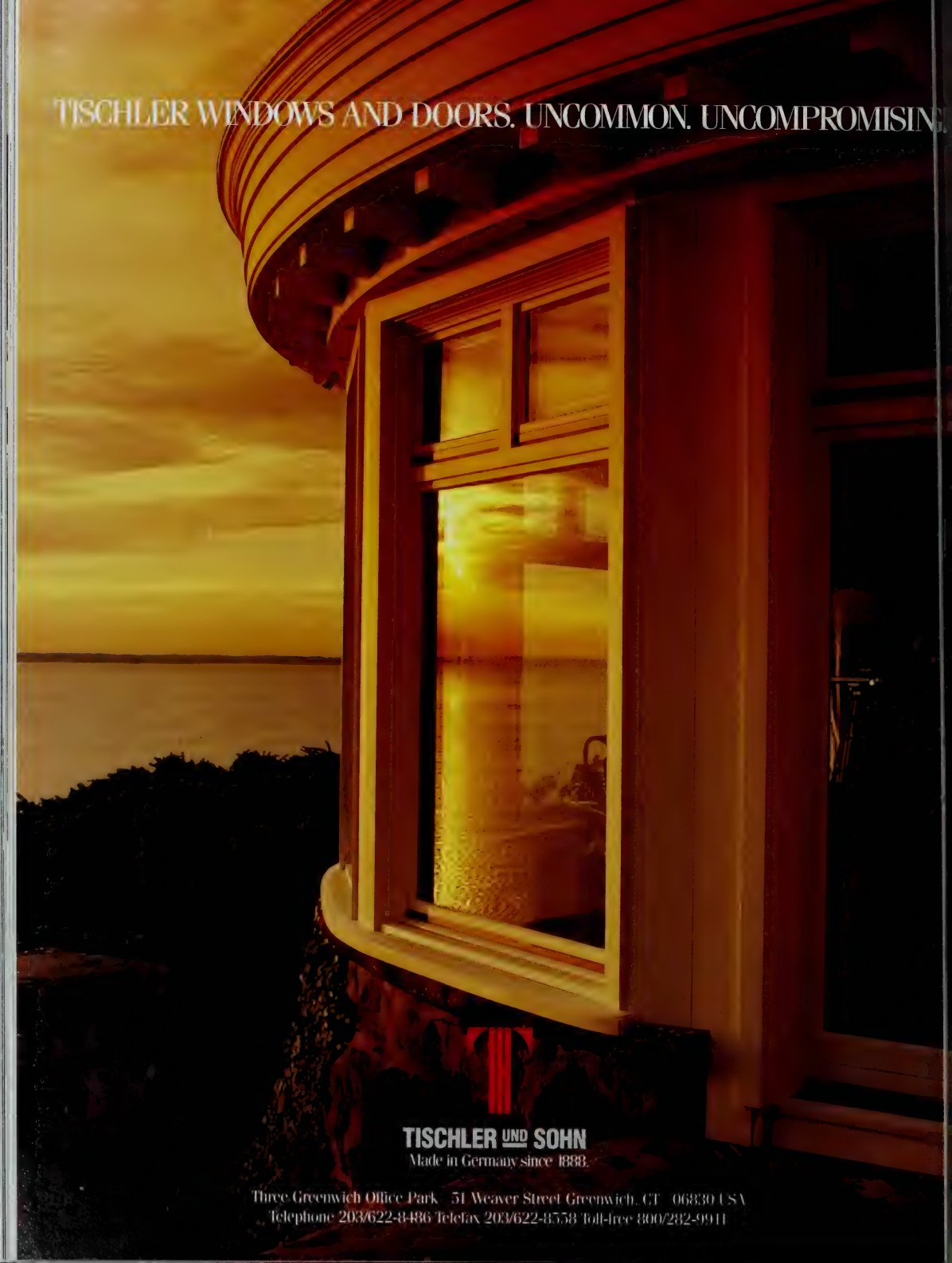


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STAR OF INDIA

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raftsmanship. Patel, who trained at the Massachusetts Institute of Technology, ays, "We divested ourselves of our nodern education, forgot about con-rete and cement, and learned to use the ocal limestone."

The architects found out about more than just the stone. The intricately worked blue borders of birds and flow-ers that brighten the three-room Royal Suite where Elizabeth II once slept are n fact glass inlay. This ancient form of ornamentation is widely employed at Shiv Niwas. In the bar, for example, black elephants frolic in a jungle scene. But finding restorers to repair the glass frescoes, an almost forgotten craft, was one of the biggest challenges faced by Zaveri and Patel.

In the Imperial Suite, where arched brackets supported by slim columns add grandeur to the living room, pillows on the bed and sofa repeat the bird design from the inlaid frescoes. Pink cotton *chicpardees*, the blinds used in various colors throughout the hotel, soften the bright sunlight. Six antique portraits of maharanas form one of the many links with the past: They have hung in the suite for over ninety years.

Perhaps the most alluring accommodation is the Lotus Suite. Under a twenty-six-foot-high domed ceiling stands an elaborate structure of stamped silver, around which float pink draperies of Maheshwari silk. "The bed looked lost in the room," explains Parul Zaveri, "so we designed the canopy to make it look more important." When workers restored a fresco of pink lotus flowers dating back to the palace's construction, the motif spread. They decorate the dome and coil around the doorways, and in the center of the room, water trickles gently from a marble fountain topped with a carved lotus flower.

To be sure, there's more to staying at the Shiv Niwas Palace Hotel than luxurious surroundings. The Mewar rulers had a fondness for palace building, and the historic structures in and around Udaipur are enough to keep the inquisitive visitor busy. But one can also plan nothing more energetic than sitting on the private terrace of a suite and contemplating the placid water of Lake Pichola as it glows with a gentle radiance in the evening sunset. □

A THAILAND TREASURE HOUSE

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conditioning. The concept isn't Einstein's: open spaces, air circulating from below to above." The sweeping teak ceiling, unencumbered by cross brackets and featuring boards imperceptibly separated to allow hot air to rise to the attic, where there are fans, is De Long's alternative to a cooling system. Notes Dilley, "I didn't move to Thailand to live in a house where the temperature is perfectly controlled."

The residence was composed as a series of linked pavilions, each containing one major room, with peripheral service areas and galleries. Three bedroom suites and a study—all with adjoining decks—are in the corners of the building to maximize privacy. De Long's use of vestibules instead of long hallways as "valves" between the rooms is a device learned from Wright: Besides being circulatory, they are "another layer for the display of things—small rooms without the intrusion of furniture," he says.

Allowing for superstition and ritual was an important aspect of the design program. Centuries-old beliefs came into play with basic structural issues—a primary pillar was installed and blessed as a conduit for good spirits; there had to be an odd number of column bays; all load-bearing columns were to be exposed in the interior—and a set of tenets held sway over the building and arrangement of the spaces. An astrologer was consulted for an auspicious date to begin construction. A religious ceremony, involving monks and the house's being wrapped with a huge cord, was held "to make it acceptable—to placate the spirits thought to inhabit the land," De Long says.

While he mostly adhered to custom, the architect feels that "Buddhist dictates, as they affect orientation, are complicated and generally overly restrictive in contemporary situations." The east, the direction of the rising sun, is associated with the start of life and is favored for bedrooms; the west, associated with death, is preferred for the kitchen. In dividing the house symmetrically and functionally, De Long deviated from those precepts as well as the one that says the main entrance should be at the north, which is seen as a source of strength (he put it at the west). But in keeping with local practice, he placed the main stair on axis with a household altar at the rear of the living pavilion.

Another programmatic consideration was the house's role in entertaining. The dining room, for example, with its table that can seat thirty-two, is hardly a backdrop for intimate tête-à-têtes. Its formality is reinforced by a slotted wood screen that extends from the fireplace to the ceiling ridge. Gold Thai silk panels on either side offset the screen's verticality and cast a glow on the room's teak shell.

The library, the spatial equivalent of the dining room on the other side of the central pavilion, is surprisingly unlike it in mood. Its peaked teak ceiling, fireplace, mantel screen, horizontal light cove and bifold doors are the same, but the art and furnishings alter its character. In contrast with the imposing statues flanking the fireplace in the dining room, for instance, sinuous Burmese gong carriers signal a casualness to the space. The leather chesterfield and chairs—a departure from the rigidly geometric furniture and accents that De Long designed for the dining room and elsewhere—as well as the muted lighting, are more conducive to relaxation.

> "My great concern is that some of the most beautiful Thai forms are being lost."

From the first glimpse of the house a Wrightian linearity is evident: the crisp exterior paneling, the absence of the vernacular "bunch of sky" crests at the peak of the roof and the uninterrupted curve of the roof itself. Inside, the Prairie style is a vein and reference from nearly every vantage point. "Inevitably, Western architecture has a Western quality," De Long says. "But the Thai community is well served by this building. What I admired about Wright was his ability to understand a culture and abstract it. I designed this house in that same spirit." □

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ready your pleasure,'" Bawa recalls. He took her advice, graduating from the Architectural Association in London in 1956. But looking back, he says, Lunuganga, which was then well under way, provided at least as valuable an education. "Architecture can't be taught," he notes. "It's something you have to learn."

Bawa is perhaps best known for working with vernacular materials: steep, clay-tiled roofs with long, wide overhangs, eighteenth-century turned wood columns or timeworn shop-front shutters reinvented as doors or railings. But while many of his architectural references are Sri Lankan—in all of its Indian, Portuguese, Dutch, early Sinhalese, Kandyan and British colonial permutations—his inspirations are far more varied and complex than that.

He cites, among them, the eighteenth-century English landscapes of Capability Brown; medieval Italian hill towns with their massing of buildings; Greek, Roman, Mexican and Buddhist ruins; the Alhambra in Granada; the chapel in Ronchamps; and the Mughal forts in Rajasthan. Much like a painter, an analogy he often makes, he invokes these sources indirectly, almost impressionistically. "They act as the residue of subconscious understanding in the mind that helps to solve some present need," he says.

Among his most celebrated buildings in Sri Lanka are the parliament in Kotte, Ruhunu University in the south and the Kandalama Hotel in the central region. But he has actively shunned publicity both at home and abroad in favor of the quiet pursuit of his craft. "Architecture is not evangelistic work," Bawa says. "It worries me that people try to make something out of things that don't need explanation."

Bawa insists that the garden at Lunuganga is simply "a place for taking in the views over afternoon tea." But the ongoing process of developing it—he still considers it a work in progress—speaks to his overall philosophy about architecture and garden design.

The twenty-five-acre garden was an overgrown rubber tree plantation with a solitary house for its manager when Bawa bought it in 1948. Rather than introducing a vivid array of tropical flowers, he worked largely with indigenous vegetation, favoring an understated

palette of greens that functions like the gray tones in a monochromatic photograph. He began by clearing the land to open up the expansive view over what he now calls Cinnamon Hill to the south and of Dedduwa Lake to the north. "The contours of the land showed what the first moves should be," he explains.

In order to exploit the southern view to its full advantage, he moved the entrance of the main house from the west to the south side, creating an entrance court defined by the lines of steps and retaining walls and by two loggias that frame the space and set the tone for Lunuganga with their clay-tiled roofs and intimate scale. From there it is possible to walk west into the original house or east to a series of upper terraces that look out on the lake and Water Garden—a sequence of rice paddies with a lotus pond on one side.

The eastern terraces lead to Middle Walk, shrouded by a tangled canopy of tropical trees above the Water Garden, or to Broadwalk, a flat plain that was once marshland along the water's edge. Both proceed west toward the path to the Field of Jars, a shallow valley named for the Ming jars that punctuate it. From there Cinnamon Hill—formerly a cinnamon grove that Bawa built up considerably—rises in the distance. An expanse of lawn extends from the southern border of the garden to the main house.

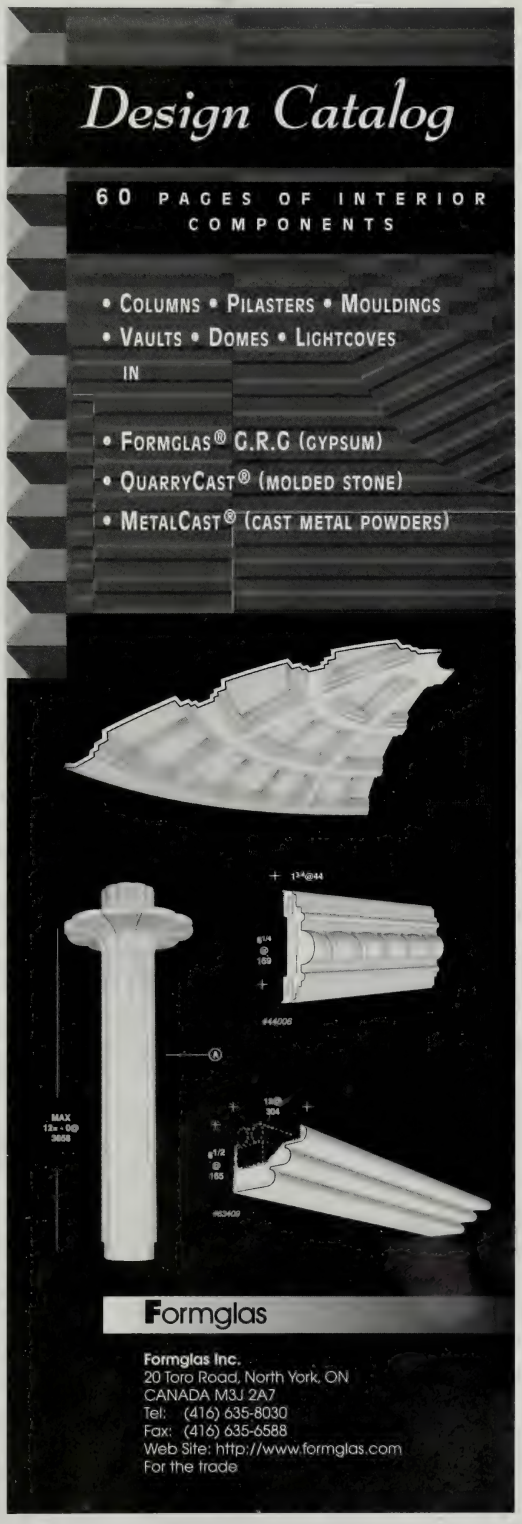
Besides the main residence, the other structures at Lunuganga are two guesthouses, a handful of garden follies, a studio and a gallery. These have been added incrementally, not just out of need but also for the fun of it. Several are clustered around the Red Terrace, named for its earth-colored gravel, and together constitute a perch for taking in the views.

One of Bawa's principal achievements is that all of the structures—from the Garden Room, made largely from a recycled shop front, to the most recent addition, the House on Cinnamon Hill, which he fashioned with seventeenth-century doors and windows—are as much a part of the landscape as the plant life.

This is a credit to Bawa's sensitive siting, but it also reflects his belief that interiors and exteriors "are ultimately the same space." He says he anticipates, even welcomes, the aging process of soft patinas and creeping moss on his buildings. He has devised countless strategies for extending interiors into the garden: by mirroring the black-and-white checkerboard floor pattern in the Garden Room with cement and dirt squares on the adjoining terrace, for example, or by situating the main living area of the House on Cinnamon Hill under a roofed terrace.

Lunuganga is filled with art and antiques that Bawa has collected over his lifetime. Most memorable are several sixteenth- and seventeenth-century pieces of colonial furniture from Sri Lanka; a vast array of statuary from seventeenth- and eighteenth-century Europe; and several paintings and sculptures by Australian artist Donald Friend.

But the estate, like Geoffrey Bawa himself, is distinguished more by subtlety than by show. "For me," he says, "Lunuganga explains nothing more than a search for pleasure." □



TO *the* TRADE



GEORGE OSBRENSKI

ECHOES OF CHINA

McGuire, located in San Francisco and long known for its rattan, bamboo and teak furniture, has created a collection of eight table lamps based on designs from the Han Dynasty (206 B.C.–A.D. 220). Each style is available in four finishes: antique copper, black copper, silver plate or 24-karat gold plate. The Cocoon lamp (below) is inspired by the traditional ceramic cocoon storage jars, and the Cloud lamp (above) features an oval column base embellished with repoussé cloud forms taken from ancient Chinese carvings. McGuire, 1201 Bryant St., San Francisco, CA 94103; 415/626-1414.



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COURTESY MCGUIRE

LEATHER WORKS

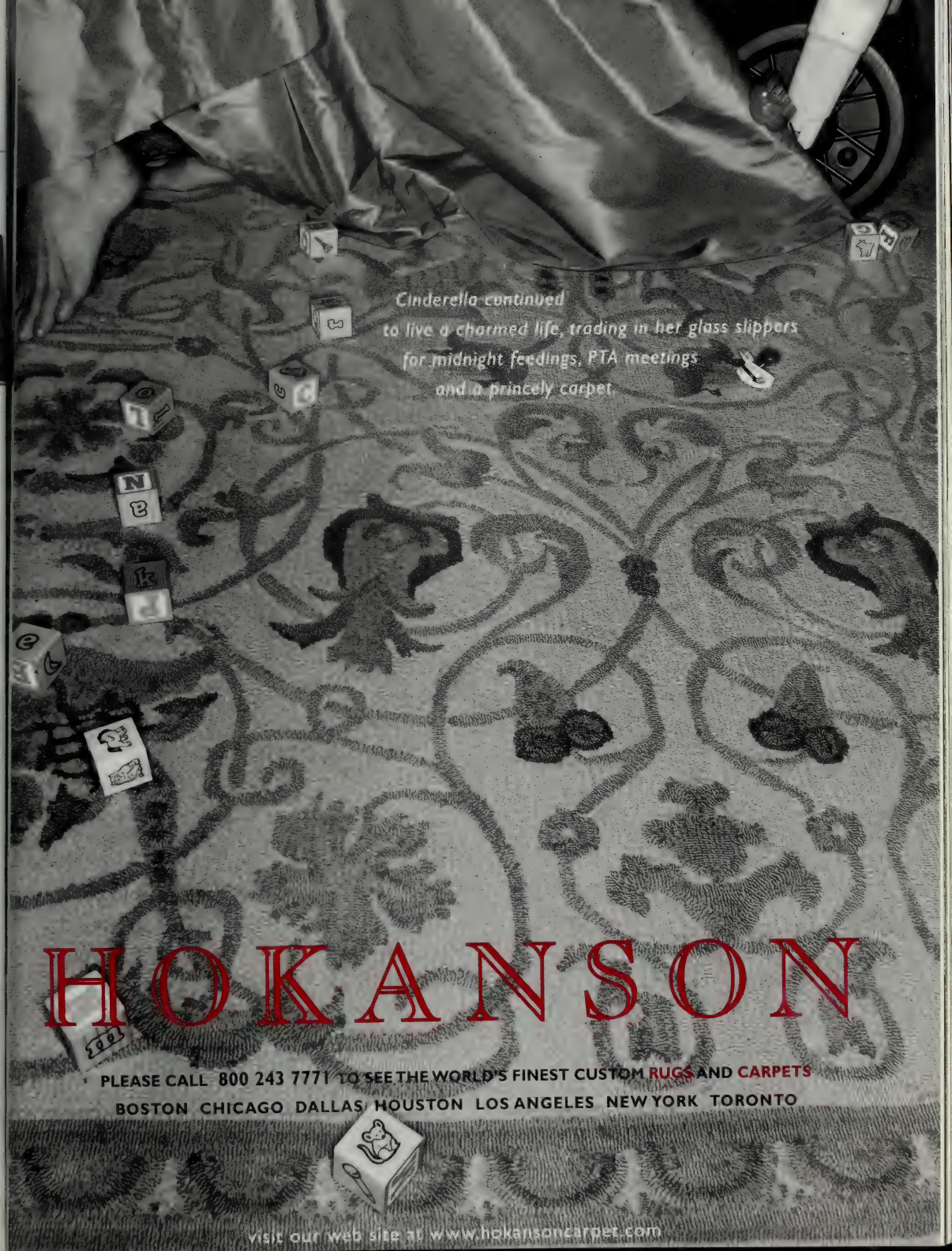
He's an artisan in the Old World manner. I give him a sketch and let him create his way," **Campion Platt** (above) says of **Christopher Tekverk**, a leather craftsman in the Hudson River valley. Tekverk, whose studio (above) reminds Platt of an Arts and Crafts–era leather shop, has fashioned a leather games table, lampshades and stools for the architect. "The legs of the stools look like two pieces of leather standing up," says Platt. "He took a sheet of metal and sheathed it in leather and put a seat in the middle." The grandson of a Prague cabinetmaker, Tekverk (whose name means a person who works with tools) learned his craft over 25 years ago from a Long Island saddlemaker. Well versed in the traditional English hand-stitching method, which uses waxed linen thread, he is commissioned by designers and architects to make everything from leather-covered handrails to solid leather boxes. Christopher Tekverk, 518/672-5429.



GEORGE OSBRENSKI

Stool, mirror and other leather pieces by Christopher Tekverk

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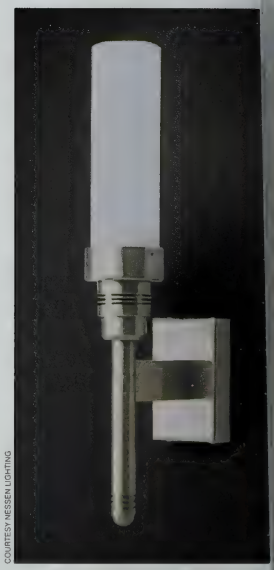


COURTESY PATINA

Painted Greek urns adorn the Brianza chest from Patina

INSPIRED BY VENICE

Years ago, when Atlanta businessman Waverly Graham and his wife, Ann, were traveling in Europe, they fell in love with the 18th-century painted Venetian furniture they saw in England and France. Ann Graham was thinking about acquiring high-quality reproductions of the pieces when her husband suggested she have them made. The result is **Patina**, the Atlanta-based firm they founded to re-create 18th-century Venetian tables, chairs and other furnishings. Among the designers who have used the finely crafted pieces are **Bunny Williams** in New York and **Frank K. Pennino** in Los Angeles. Noteworthy examples include the Bernini bed, with its scalloped baroque head- and footboards and barley-twist posts crowned by carved parrots; the Brianza commode, a small Louis XVI–style chest in a deep red; the Brianza chest, a four-drawer piece painted with Greek urns, a type of decoration popular in the Neoclassical period; and the Palazzo secretary, a tall desk in antique white embellished with wreaths and garlands that was inspired by furnishings in Venice's Gritti Palace. Patina, 351 Peachtree Hills Ave. N.E., Suite 236, Atlanta, GA 30305, 404/233-1085; Christopher Norman, 979 Third Ave., New York, NY 10022, 212/644-4100; and Kneedler-Fauchère, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069, 310/855-1313.



COURTESY NESSEN LIGHTING

CARRYING A TORCH

New York designer **Benjamin Noriega-Ortiz** has created a sconce for Nessen Lighting that he calls Antorcha. "It means torch in Spanish," he says. "The shape reminds me of old torches I saw when I was growing up in Puerto Rico." Finished in chrome, nickel or brass, the lamp has a column that attaches to the wall and comes with a conventional shade or a cylindrical variation in glass that Noriega-Ortiz dubbed the Batón (above). "I gave them an Art Déco feeling." Nessen Lighting, 420 Railroad Way, P.O. Box 187, Mamaroneck, NY 10543; 914/698-7799.





COURTESY COUNTRY SWEDISH

SWEDISH VARIATIONS

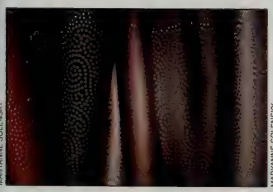
Richard Keith Langham and designers from **Parish-Hadley** are among those who frequent the New York showroom **Country Swedish**, which has opened in the D&D Building. Started by Richard and Estelle de Jounge after they moved to the U.S. from Sweden, Country Swedish celebrates the sophisticated simplicity of Swedish design, from reproduction Gustavian furniture (above right) to carpets and fabrics. The carpets come in checked, herringbone and striped patterns as well as solids, and the furniture reflects the pared-down Neoclassicism favored in late-18th-century Sweden. Newer fabrics include *Wilhelm*, based on a painting of fish on a navy-blue or beige background and available in union cloth; *Tulipa*, an oversize botanical print of tulips in black or ink blue on white; and *Pavel*, a detailed rendering of shells in blue, gold or putty on beige (above left). Country Swedish, 979 Third Ave., New York, NY 10022; 212/838-1976.

IN THE SHOWROOMS



PETER FRIED

● Osborne & Little
Several fabrics in **Nina Campbell**'s Bodleian Collection at Osborne & Little (212/751-3333) have become particular favorites of **Harry Schnaper** (above). *Brasenose* (above) is a roughly woven cotton with a tree-of-life design in dark brown on a cream background. "It's simultaneously hip and straight," he says. "I'm clueless as to its historical place, but I regard it as sort of stylized Arts and Crafts calligraphy. It's well colored, weighty enough for upholstery and might make neat loose covers." *Newton* has an apple print on gray, and *Erasmus* is a beige plaid on red.



MARYANNE SOLENSKY



MARYANNE SOLENSKY

Pollack & Associates' *Spotlight*, above left, and *Crosscurrent*, *Focal Point*, *Quintessence*, *Dimples* and *Snakeskin*

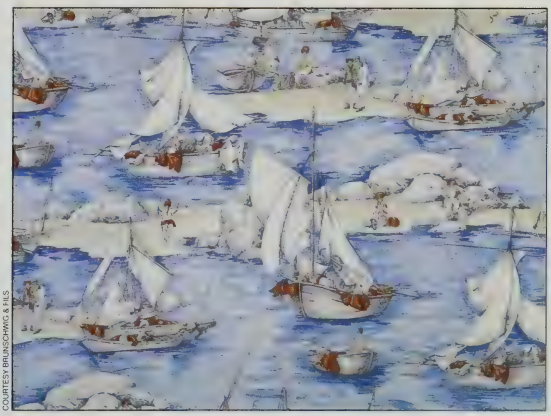
● Pollack & Associates
Pollack & Associates (212/421-8755) has a new collection called the Moderns, which adapts weaving techniques to Art Déco styles. *Crosscurrent* has ribbed linen crossing a sheer background and comes in wheat, rice paper, raffia and other neutrals; *Snakeskin* features oval spirals in natural colors; *Dimples* has a textured pattern of puckered rows; and *Quintessence* is a chenille with streaks of beige linen. *Focal Point* is an Art Moderne design of squares and diamonds, and *Spotlight* has a swirling pattern of metal-toned dots.

● Carole Gratale
New York interior designer **Andrew Ong** likes the adaptations and reproductions of 1940s and '50s tables by Gilbert Poillerat at the New York showroom of Carole Gratale (212/838-8670). "You see so many adaptations from that period," he says, "but these are among the best." One adaptation is a rectangular table, with a glass top set on spheres that crown the legs. Gratale has also reproduced a circular Poillerat design, which has a glass top and scalloped legs that are connected with either gilt wreaths or curved stretchers. In designing his own apartment (*AD*, Sept. 1997), **Geoffrey Bradfield** chose the circular table with the wreath.



SUSAN LANGONE

An adaptation of a Gilbert Poillerat table at Carole Gratale



COURTESY BRUNSCHWIG & FILS

● Brunschwig & Fils
The big news at Brunschwig & Fils (212/838-7878) is that the company has moved its flagship New York showroom to the entire 12th floor of the D&D Building. To celebrate, the firm has introduced several new fabric designs that form lively versions of Brunschwig's traditional style. *La Route des Epices* is adapted from an early-17th-century Japanese screen print depicting Portuguese spice traders, while *Cariddi* (above) is a cotton print of Mediterranean fishermen in sailboats and on rocky islands. □

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MICA ERTEGUN
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125 EAST EIGHTY-FIRST STREET
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212/249-4466

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Pages 72–79:
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10 HOFMEYER STREET
CAPE TOWN, SOUTH AFRICA 8001
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SANDTON, SOUTH AFRICA
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94-1-589-212

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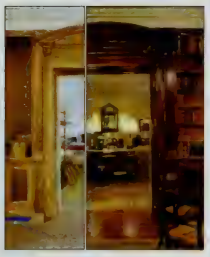
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ERNA STOLLER/ESTO





COVER: A New York apartment by architect Alan Wanzenberg. Interior design by Jed Johnson & Associates. Photography by Edward J. North. See page 206. ABOVE RIGHT: Philip Johnson's 1951 Oneto House (top) with new additions by architect Dennis Wedlick (bottom). Photography by Jeff Goldberg/Esto. See page 176.

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Frank Herholdt
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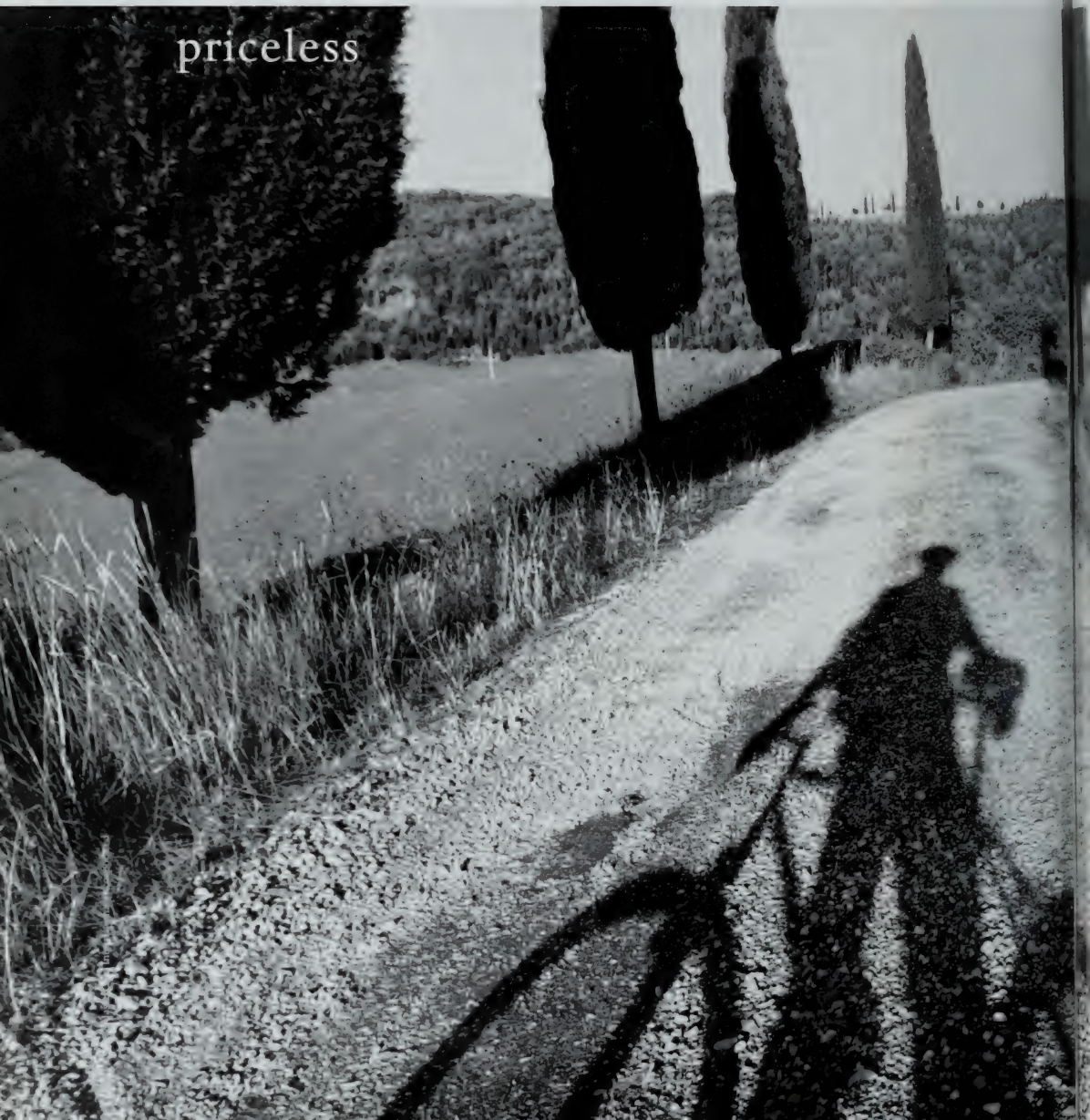
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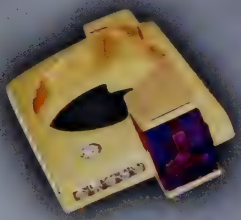
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"I WAS DELIGHTED BY E. ANNIE PROULX'S 'HOUSE LEANING ON WIND.'"

As a longtime Michael J. Fox fan, I was interested to see his new home (Visits, October 1997). He's come a long way!

DAVEY LEE YOFFEE
MIAMI, FLORIDA

Note to Tracy Pollan: You have a lovely apartment. Richly decorated. Beautifully appointed. Your good taste is being recognized with a cover story in *Architectural Digest*. Wouldn't it be appropriate to get your feet off the furniture and put on some shoes?

PATRIC M. VERRONE
PACIFIC PALISADES, CALIFORNIA

You had so many wonderful photos of Michael J. Fox and Tracy Pollan's apartment. Why, oh, why, did you choose the blue-jeans-and-bare-feet shot for your October cover? The rest of the room is lovely. The juxtaposition isn't attractive—it's just tacky.

RUTH N. PHILLIPS
JENSEN BEACH, FLORIDA

"Twist and Shout" (October) was of particular interest to me. Architect Bart Prince has done it again! I watched the construction of Mr. Prince's radical "butterfly" (as I dubbed it) house in the Idaho mountains. The residence fits perfectly into its spectacular setting. How thrilling to now see a similar design in a rugged coastal setting.

JOYCE BALL
KETCHUM, IDAHO

I just read the article on the historic Villa Taverna ("The U.S. Ambassador in Rome," October). It was a real pleasure. The story brought back many memories of my time in the Italian air force in the 1960s. I was posted in Rome as a driver for high-ranking military and government officials. I still remember with fondness the U.S. ambassador's residence, especially the serenity and the beauty of the surrounding gardens.

TONY V. PANCOTTO
WINNIPEG, MANITOBA, CANADA

The Amanjiwo resort in Central Java (October) is a truly remarkable example of modern Asian architecture. Founder Adrian Zecha and designer Edward Tuttle have respect for the indigenous and a penchant for the understated, resulting in an excellent fusion of Oriental splendor and modern sensibility.

J. ANTONIO MENDOZA Y GONZALEZ
MANILA, PHILIPPINES

I'm not sure if this letter is to scold you or to thank you. After reading about Renzo Piano's Fondation Beyeler in Switzerland (Architecture, October), I had to change my intricately planned European itinerary for my winter trip in order to see this new stage in a truly exceptional architect's career.

ELIZABETH NAKICEN
REDONDO BEACH, CALIFORNIA

I was delighted by E. Annie Proulx's "House Leaning on Wind" (Guest Speaker, October). It lifted my soul and gave me such joy that I declared this one story worth the entire year's subscription.

JUNE SANDERSON
STAATSBURG, NEW YORK

Thank you for "House Leaning on Wind" by E. Annie Proulx. It only left me wanting more.

BOBBIE C. HICKS
SHREVEPORT, LOUISIANA

The excellent essay by E. Annie Proulx is the reason I keep subscribing to *AD*. I hope you will continue to feature great writers reflecting on their homes.

BRUCE R. KERMIT
BOONE, NORTH CAROLINA

I so enjoyed reading "Cultivating Malibu" (October), as did my clients Joseph and Kathryn Esformes. However, we were disappointed that the artist David Simpson was not mentioned for his beautiful painting in the living room.

SALLY SIRKIN LEWIS
LOS ANGELES, CALIFORNIA

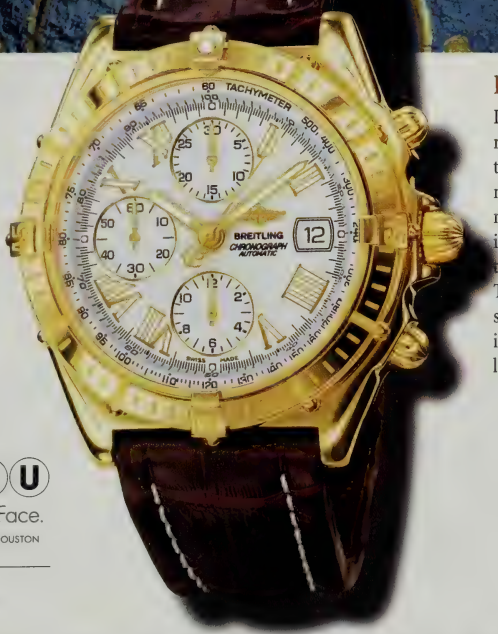
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KENNETH HOLLAND

What do the queen of Denmark, Hal Prince, J. Paul Getty, Jr., and Janet Jackson have in common? Each is featured in the March issue of Architectural Digest. Margrethe II of Denmark recently completed an extensive restoration of a royal palace in Copenhagen, and our exclusive story details her personal involvement with every phase of the project. Hal Prince, the renowned director, has created a warm ski chalet for his family in the French Alps. J. Paul Getty, Jr., called on Christopher Gibbs and David Mlinaric to design his remarkable estate in England. And Janet Jackson's house in Malibu is a serene retreat from the bright lights of musical stardom. We also feature new designs by Mark Hampton, Thomas Britt and Jacques Grange, as well as a shopping trip in Tokyo and a tour of Pierre Bonnard's historic house in France.

Paige Rense
Editor-in-Chief

Susan Mary Alsop is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *Letters to Marietta* and *Lady Sackville*.

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Hunter Drohojowska Philp, a writer who specializes in art and design, is completing a biography of Georgia O'Keeffe, to be published by Knopf.


STEVEN ARBOGAST

Beth Dunlop, an architecture critic and essayist living in Miami, wrote *Building a Dream: The Art of Disney Architecture* and *Miami Trends and Traditions*.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review*, *The New York Times* and the *Los Angeles Times*.


MARCELLO VILLANO

David Glomb is currently working on a photography book about Palm Springs, California, where he resides.

Paul Goldberger is an *Architectural Digest* contributing writer and a Pulitzer Prize–winning architecture critic.

Olivia Goldsmith is the author of *The First Wives Club*, *Marrying Mom* and *Switcheroo*, which will be published in May by HarperCollins.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Penelope Rowlands, a former Paris correspondent for *ARTnews*, has contributed to *Vogue*, *Art & Auction* and *Premiere*.

Mildred F. Schmertz, an architect and journalist, is a former editor-in-chief of *Architectural Record*.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850–1918* and *American Elegy*.

Suzanne Stephens, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum Foundation.

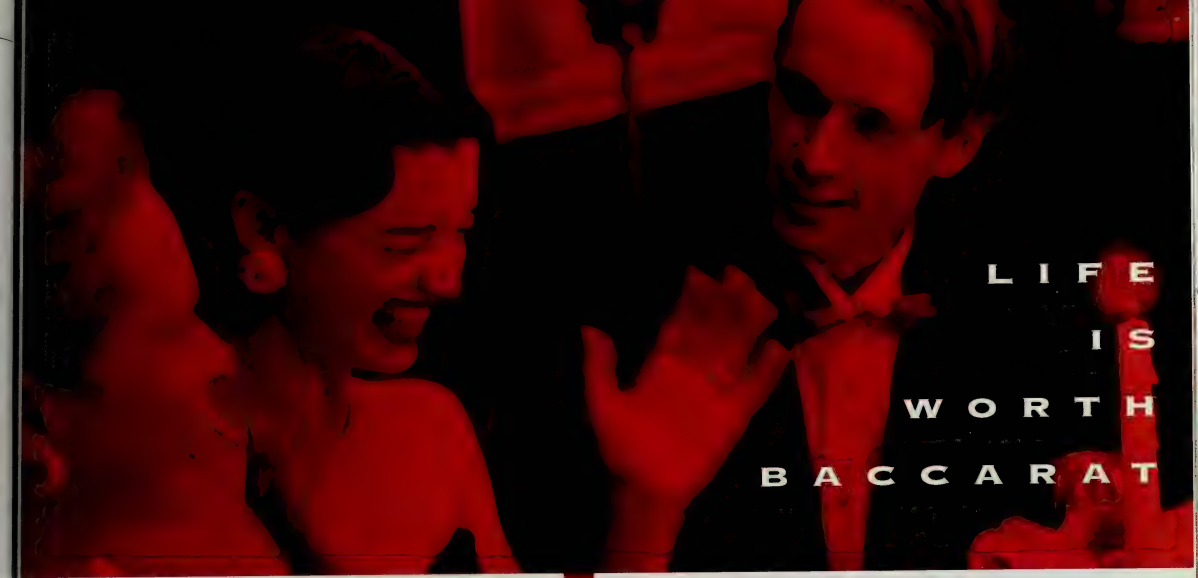

PETER FRIEDO

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is completing *Secrets of the Flesh: A Life of Colette* for Knopf.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

Wendy Wasserstein won both a Pulitzer Prize and a Tony Award for *The Heidi Chronicles*. Her other plays include *Isn't It Romantic* and *The Sisters Rosenzweig*.

Cynthia Zarin's work has appeared in *The New York Times Magazine* and *The New Yorker*. Her most recent collection of poetry, *Fire Lyric*, was published by Knopf.



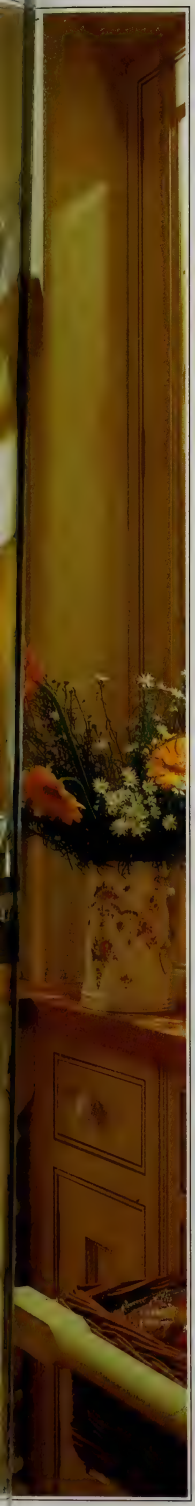
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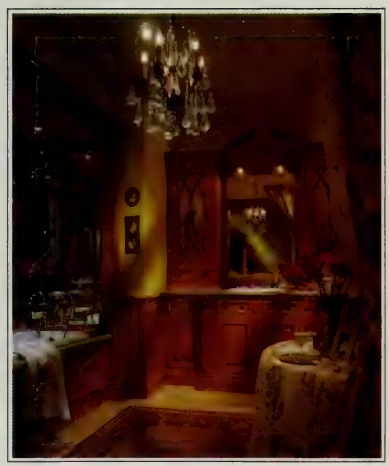
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STEFANIDIS IN LONDON

He's drop-dead efficient and has an unbeatable eye." That's **John Stefanidis** talking about **Carlton Hobbs**, one of London's leading antiques dealers. Stefanidis looks to Hobbs for such things as a ca. 1810 English library table that can be converted into a pair of consoles, an 18th-century Italian sunburst and a ca. 1720 German gueridon mounted with blue-and-white porcelain. Then there's his Louis XVI paneled room, complete with breakfront-bookcases, a *parquet de Versailles* floor and a marble chimneypiece—what Hobbs describes as "one of the few great paneled rooms outside a museum or a period building." Carlton Hobbs, 46 Pimlico Rd., London SW1W 8LP; 44-171-730-3640.

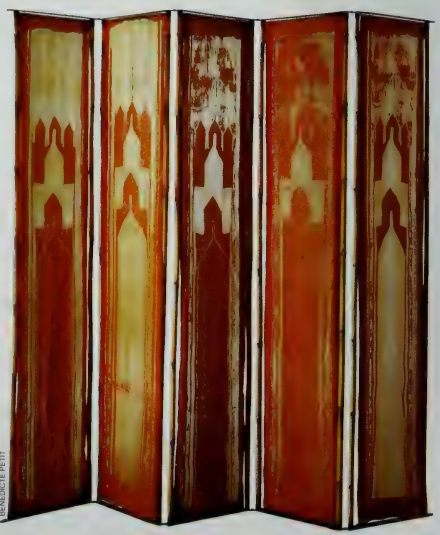


John Stefanidis before an 18th-century Italian sunburst at the London shop of Carlton Hobbs, right

HAUTE SCREENS

Lilou Marquand applies an haute couture sensibility to the screens (below and right) that she creates for clients, who include **François Catroux**, **Jacques Grange** and **Diane von Furstenberg**. And that's to be expected from a woman who once worked as Coco Chanel's assistant. Marquand started with *sudares*, 18th-century Japanese blinds used in monasteries to separate places of worship, and then she experimented, weaving fabrics with metals like copper and mixing linens and silks and raffia, bamboo and leather. Though she favors natural colors, Marquand also fashions screens in deep red. Why screens? "Draperies cut one off. I want to let the light come in without relinquishing privacy. Putting materials like lacquered linen against the light gives them another dimension." Lilou Marquand, 33-1-40-49-05-59.





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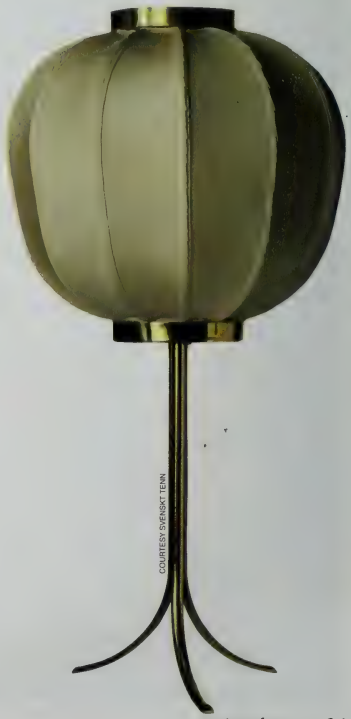
GEORGE OBREMSKI

M (Group)'s Hermes Mallea, left, and Carey Maloney at Sotheby's Restoration (top), which does everything from repairing gilding (above) to restoring paneled rooms

Colin Stair of **Sotheby's Restoration** has a great sense of challenge. He enjoys taking things on and never says no," says Carey Maloney of **M (Group)**. In addition to routine tasks like reproducing a set of dining chairs from one original, Stair has installed an 18th-century Georgian pine-paneled room in a residence at New York's Sherry-Netherland hotel. "A client's grandparents had a barn filled with furniture, and we found a giltwood console table with mirrored panels that Louis-Philippe had given to a member of the family generations ago," recalls Maloney's partner, architect Hermes Mallea. "The piece was so damaged we couldn't tell what it was. Four months later it's a showstopper." Maloney describes Stair and his brother Brian as "a furniture family—they understand wood." Their ancestors were antiques dealers in London and New York who also did minor restorations. In 1980 their father went to Sotheby's and suggested a workshop. Now a staff of 26 in Manhattan and upstate New York handles everything from repairing picture frames and French-polishing to restoring elevator cars to performing on-site renovations. Maloney remembers when he and Mallea asked Stair about French-polishing a library. "Colin gave us one sample, and it was exactly what we wanted—a warm finish that gave age to the wood and a depth no other varnish could accomplish. They approached the entire library like a piece of furniture." Sotheby's Restoration, 400 E. 111th St., New York, NY 10029, 212/860-5446; 33 Maple Ave., Claverack, NY 12513, 518/851-2544.

SWEDISH INGENUITY

In Sweden, where interior designers and the public alike buy furnishings in retail shops, **Svenskt Tenn** is doing brisk business selling the unique designs of Josef Frank, a Viennese architect who moved to Sweden and designed furniture, lighting (below) and textiles from 1933 to 1967. Although Frank championed white walls, his fabrics are rich with color and pattern (To the Trade, June 1997). Now operated by a foundation, Svenskt Tenn has become a sort of cultural institution, offering about 100 pieces of furniture, 60 types of lighting, 40 textile patterns and 7 carpets. Svenskt Tenn, Strandvägen 5, Box 5478, S-11484 Stockholm, Sweden; 46-8-670-1600. Fabrics at Brunschwig & Fils, 212/838-7878.



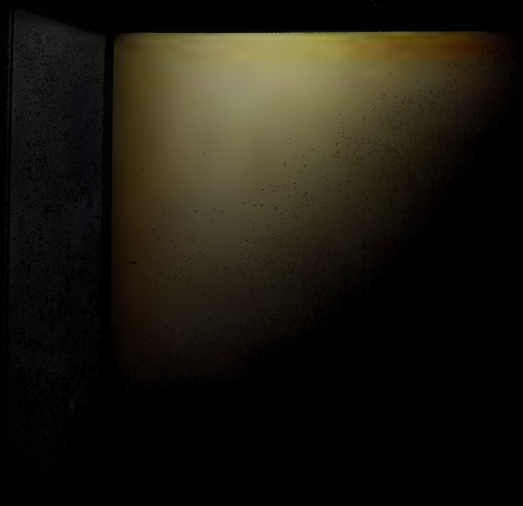
COURTESY SVENSKT TENN

continued on page 24



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HENRY WILSON

Jane Churchill (left) at Yeoward South in London

OLD AND NEW IN ENGLAND

English designer **Jane Churchill** rarely completes an interior without visiting William Yeoward at his new location in London's Old Imperial Laundry. "I use **Yeoward South** for lamps, tables and decorative items. It's a very good link between antiques and contemporary pieces," she says. Yeoward, who used to work for **Nicholas Haslam** and **Tricia Guild**, has occupied a tiny space on King's Road for eight years. "We've introduced a contemporary, simple look to our traditional range, which has been the core of our business," says the showroom's Samantha Kingcome. "Our own line is sleek, clean and modern, with undertones from the Regency and Gothic periods," Yeoward explains. "We have painted furniture with detailing similar to Gothic friezes and cornices. And we make all types of furniture except beds—they're deeply dull to do," he adds. The showroom also carries a line of distressed furniture by Mis en Demeure in Paris, and it offers an array of ceramics—all displayed on one floor and a mezzanine. "I take clients there because it's easier for them to imagine how things will look," says Churchill. Yeoward South, The Old Imperial Laundry, 71 Warriner Gardens, London SW11 4XW; 44-171-498-4811.

TILE TREASURES IN L.A.

Stone and marble fireplaces, majolica tiles, mosaics made from hand-cut tesserae and encaustic frescoes are the specialties of **Farnese**, a small gallery located on a tree-lined street in Los Angeles. Named for the Roman piazza where it was founded 35 years ago, Farnese opened its fourth showroom in 1993 (there are locations in Paris and Milan as well), and ever since, it has served the city's architects and designers. Farnese has provided antique tiles for several houses by **Marc Appleton** and Venetian stucco finishes meticulously applied by a team of artisans from Italy. "In Europe they're courted by people doing their palazzi—it's a pleasure to take clients there," says Carolyn Lawrence (AD at Large, Dec. 1996), a neighbor on Melrose Place who has ordered marble from the firm. Farnese features Florentine scagliola, Cosmati-style marble flooring and tiles inspired by or reproduced from ancient Italian sites. Founder Mario Di Donato is serious about historical research, and he has collected about 1,500 examples of ceramics, which are exhibited at the company's headquarters in Rome. Farnese, 8460 Melrose Pl., Los Angeles, CA 90069, 213/655-1819; Piazza Farnese 52, 00186 Rome, 39-6-689-6109; Viale Regina Margherita 12, 20122 Milan, 39-2-5518-7987; 47 rue de Berri, 75008 Paris, 33-1-45-63-22-05.



Florentine scagliola (right) at Farnese

Farnese's tiles for a Bruce Gregga design



MEL WEINSTEIN

continued on page 26


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VINTAGE NEW ORLEANS



MARY E. NICHOLS

Soniat House Antiques Galleries owner Rodney Smith hadn't intended to sell antiques, but after furnishing his New Orleans hotel with European pieces, he decided to set up shop right on the premises of the Chartres Street hostelry. "I buy things that appeal to me. Somehow they all look great together." In a typical arrangement (above), 18th-century mirrors that once belonged to fashion designer Jacques Fath flank a large bookcase. Beneath a 19th-century Italian chandelier are three 18th-century fruitwood chairs and a Directoire table. In spring Smith will convert a unit across the street for additional space. Soniat House Antiques Galleries, 1130 and 1139 Chartres St., New Orleans, LA 70116; 504/522-0570.

HOME IN PARIS



MARIANNE LANDRY

In contrast with the antiques dealers on Paris's rue de Beaune, **Muriel Grateau**'s new linen and tableware showroom is completely minimalist. "I wanted a pure, serene setting," says the former fashion designer. The space (above) could be an art gallery, except that the walls are bare and the lights are trained on steel-and-glass stands holding tableware and stemware and on long tables on which cloths and napkins are neatly laid. The linens are available in nearly 100 delicate, earthy hues, thanks to Grateau, an expert colorist who worked for Ermenegildo Zegna and Genny. The tableware also comes in subtle tones—pearl or light grays, biscuit, Chinese brown—and the sanded crystal glasses she has made in Venice are similarly colored. In addition, Grateau designs crystal perfume bottles with pewter stoppers, inspired by antique flacons. Clients range from **David Mlinaric** and **Peter Marino** to fashion impresarios Calvin Klein and Donna Karan to Catherine Deneuve and Elton John. Muriel Grateau, 37 rue de Beaune, 75007 Paris; 33-1-40-20-42-82.

CERAMIC WONDER

When John Loring first showed **Peter Schlesinger**'s ceramics at Tiffany's more than ten years ago, the artist was creating towering vases in the form of highly stylized fish. Still fascinated with organic forms such as shells and birds, Schlesinger produces commanding ceramic sculptures that are two to three feet high. "The sculptural pieces—and they're all sculptures first and vases only incidentally—spiral upward in a style of their own that is totally 1990s Neoclassical-postmodernist, with witty 1910-inspired hints of the Wiener Werkstätte," observes Loring. Schlesinger often colors his stoneware pieces in earth tones, and he experiments with different glazes and geometric patterns. And sometimes he'll give his creations a bit of a flourish by adding acanthus leaf handles. At the Edward Thorp Gallery, 103 Prince St., New York, NY 10012; 212/431-6880. □



ERIC ROMAN

One of Peter Schlesinger's ceramic vases



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WENDY WASSERSTEIN

A SECOND ACT FOR THE PLAYWRIGHT'S CENTRAL PARK WEST APARTMENT



Photography by Durston Saylor

THE TRUTH IS, UNTIL I turned on the lights in this apartment I had an acute fear of domesticity. For years I was content living nowhere near my own things in a furnished sublet or a very cozy suite. In order to complete my writing, I have spent weeks guzzling coffee at Seattle's Inn at the Market or sipping tea at Manhattan's Upper East Side Lowell Hotel. In other words, for me, from sea to shining sea there was no place that didn't beat being home.

For years I did include "making a home" on my list of things that I must sometime get around to. When I realized, however, it was making its twentieth-anniversary appearance on that list, I decided there was no excuse good enough to postpone

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BEFORE: PHOTOGRAPHY COURTESY MULLMAN SEIDMAN ARCHITECTS

Wendy Wasserstein (above), Pulitzer Prize–winning author of *The Heidi Chronicles*, *The Sisters Rosenzweig* and *Isn't It Romantic*, hired architect Patricia Seidman to redesign her Manhattan apartment.

ABOVE RIGHT: "I wanted to bring the view into the living room," says Seidman. RIGHT: She put in a mantelpiece, painted the walls yellow and, to frame the view, chose white for the window molding. Armchair fabric from ABC Carpet.



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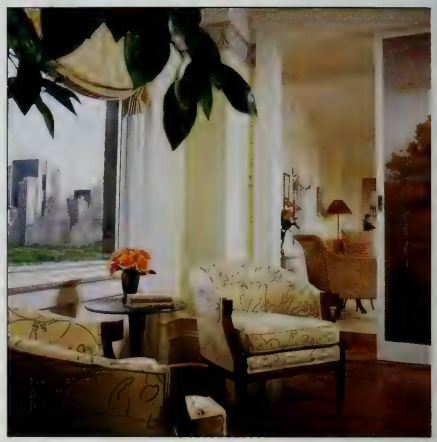
the inevitable any longer. Of course, I have had previous apartments, but they were all decorated in the style of very late graduate student or, according to my friend his serene highness of chintz, Mario Buatta, very early young lady.

During my apartment search I believe my photo was on a Wanted Dead or Alive bulletin board at most New York real estate agencies. I left no co-op, no neighborhood, no agency unturned. At one viewing I brought five friends, my assistant, my sister and my niece along for security and confirmation. It became consistently obvious that from eight opinion makers come eight differing opinions. Something had to happen. I had to make a move.

There was one dingy and characterless apartment on Central Park West that seemed to me a reasonable but not particularly thrilling investment. It had two rooms on the park, sweeping views and the flow of a house. I took two friends for a viewing, and they shook their

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LEFT: Seidman removed two doors in the sitting room. BELOW: A window seat, with Osborne & Little fabric, was built in. Rose Tarlow–Melrose House striped armchair.

ABOVE: "The openi between the living and sitting rooms al lows a panorama of the city," Seidman points out. A mural on the pocket door echoes the view.



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heads with an immediate and emphatic no. But from my life in the theater I know that sometimes the best actor is actually the compromise candidate. Also, sometimes it takes a qualified and uninvolved expert to finally make a decision. This is how I found my lady architect.

Patti Seidman, of Mullman Seidman Architects, was a friend of the court. More precisely, she was the architect of my friend Judith Thurman's lovely East Side town house (see *Architectural Digest*, February 1996). Unlike many houses that scream "done, done and more done," Judith's effortlessly whispered "writer." In a time of dire stress, whether at home or in the theater, all I want is to work with someone who has genuine talent and is completely unthreatening. I had no desire to impress anyone with the famous and unbelievably trendy architect I had hired. Just as in the theater, I wanted a collaborator.



RIGHT: "The dining room needed glitz, gold and gilt to pep it up," she says. BELOW: Seidman constructed bookcases along one wall. Bergamo sheer and Jim Thompson linen draperies.



Walking through the apartment, Patti turned to me midway and said, "We can do something with this." Looking at this woman my age with curly hair and a pleasant face, decked out not in black Prada but in soft chenille, I thought, I recognize this person. She's a working woman artist. It was respect at first sight. Patti told me the apartment had "good bones and a good flow." Frankly, I'd be very happy if someone said that about me. I took the apartment against all my opinion makers' better judgment and went immediately to my bed.

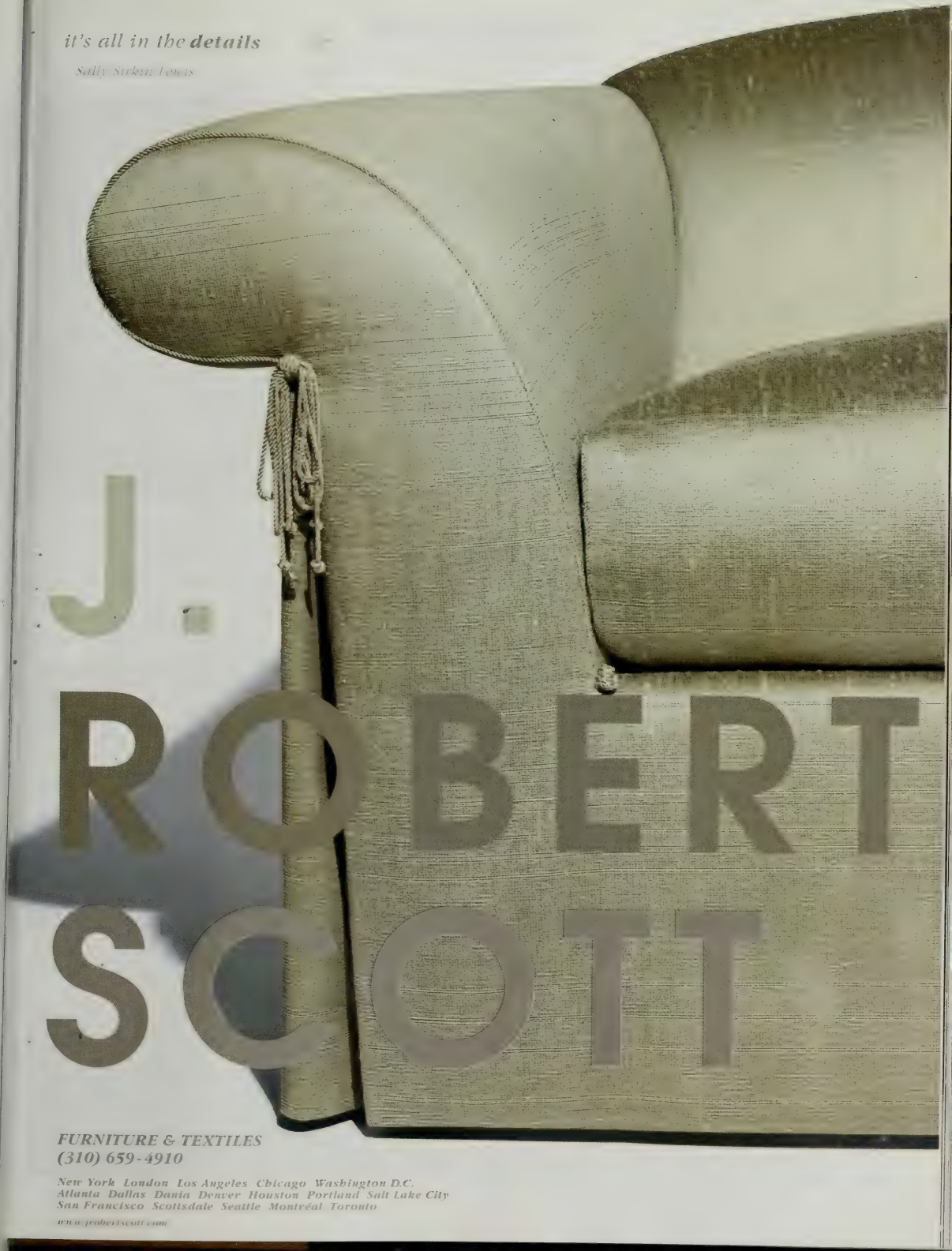
The most useful rule of playwriting I learned at Yale drama school is that content dictates form. My architect told me that her fundamental training at MIT was "context

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it's all in the ***details***

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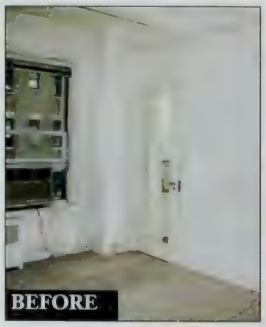
ABOVE: Wasserstein wanted a kitchen that recalled her childhood. RIGHT: Seidman installed a checkerboard floor and shades made with Bergamo gingham. Sub-Zero refrigerator; Viking range.

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generates design." We therefore agreed on a collaboration in which the main character or context was me. Our goal was to create an apartment that was unpretentious, writerly and fine for entertaining but even better for eating take-out alone. Most important, the apartment couldn't call attention to itself because I would get self-conscious and even quicker than you could say "check-in" be back in a hotel.

During our entire renovation there wasn't a day when I didn't tell Patti, "We can always sell it." Secretly, however, as long as I remained in my mind a character who was in search of a dwelling rather than the actual tenant, I enjoyed the process enormously.

Before this apartment, I'd never paid much attention to furniture. However, over the years I did amass a collection of paintings. Heidi in my play *The Heidi Chronicles* is an art historian with a specific interest in women painters, and my own interest followed Heidi's. My lady architect suggested that the palette of the apartment be inspired by my collection. While my favorite Vanessa Bell interior, of her country house, gave us an overall theme of Bloomsbury on Central Park, the Jane Wilson painting over the fireplace set a tone of warmth and muted femininity. Catherine Murphy's string of pearls insisted on a wit and disciplined whimsy.



But there was nothing whimsical when we began work. The apartment was certainly not cuddly or in any way joyful. Patti promised me that by using moldings and moving the entrance doors, we would warm the joint up. Once we began replacing configurations, Patti had the brilliant idea that I would retreat to a hotel suite within my own apartment. A

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ABOVE: "Wendy's bedroom had to be cozy." RIGHT: The playwright found her antique bed during a shopping trip with Seidman. Osborne & Little wallcovering and drapery fabric.

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WENDY WASSERSTEIN

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grand master bedroom overlooking the park would make me feel like I was in a bad remake of *Diary of a Mad Housewife*. My smaller, cozier back bedroom, therefore, would be joined by a secret passage to the bath and a personal living room, or what was referred to in my Mount Holyoke days as a "date parlor." If context generates design, then perhaps function could provide new and exciting occupants.

When a boyfriend of mine once complained to me that I didn't even know how to broil a chicken, my father wisely told me I was "born to order up." But the truth is, my idea of a home is having an eat-in kitchen. I may not be able to cook, but I always fantasized about writing at a farmhouse kitchen table.

The kitchen was an unmitigated disaster area. There was an electricity pole right in the middle and nowhere to sit, much less spend hours over a cup of coffee. Patti came up with a glorious solution. The kitchen would be our ultimate synthesis of her desire for clean modern lines and my desire for coziness. The kitchen tiles have no frou-frou: no grapes or cantaloupes, which, left to my own proclivities, I could inevitably be attracted to. It does have room for a wonderful table and, for inspiration, my Hirschfeld drawings of my plays. Though I am a woman who can hardly make oatmeal, it is my favorite room in the house. Of course, my architect still can't believe I asked her if I had to light the stove to make it work.

I had to confess that most of my furniture was located at Celebrity Moving in Queens. (Patti says I'm a Celebrity "lifer.") There were a few sentimental pieces I was attached to but certainly not enough to furnish an entire apartment. The solution seemed obvious. We would engage a National Book Award winner as our decorator.

Judith Thurman was completing her biography of Colette and was eager, as any great writer is, for a little distraction. Judith is also a thrift and antiques store addict. I will never forget her at World Wide Antiques in the Village asking Mr. Rich in French about the price of a bed. We seemed to be in an intelligentsia version of *The World of Henry Orient*. Judith, Patti and me, traipsing through the city—a biographer, an architect and a playwright who had convinced herself that the apartment was for someone she made up.

Our greatest challenge was the living room. Frankly, I've never understood living rooms; nobody ever seems to live there. Again we turned to my paintings for a solution. Inspired by my two Vanessa Bells and the Bloomsbury Omega Workshop, we decided to commission an artist, Jim Boyd, to paint murals. Instantly, the formal living room took on a personal tone. Instead of being the kind of apartment you're supposed to have, it became the kind of apartment I wanted to live in. A room of books and murals would remind me not of the formal cocktail parties I should be having in a proper living room but of the calm of being home. For the first time in my life I considered that it might be nice to curl up by the fireplace and be pleased that the meandering egg-and-dart theme on the walls is in my own home and not The Savoy hotel.

The transformation of this "shell with good bones" into a writer's home would not have been possible without Ken Cassillo, my friend and assistant. On days when I couldn't bear to be anywhere near the construction site and was far more interested in the real Belle Epoque than the sink version, he diligently oversaw our project. On days when I would have preferred to do a musical number of *Gentlemen Prefer Brunettes* with Jim Tribe, our contractor, and our team of male workers than talk to them about the bathroom, Kenny kindly kept me away. I think of him as a stage manager keeping the artistic team focused and content.

The worst thing has now happened. Friends arrive at this apartment and tell me they love it. Even my treasured opinion makers have changed their minds. They say it's "very beautiful and very personal." I always give all the credit to my lady architect and my National Book Award–winning decorator. But I am now the one stuck with the reputation of having a beautiful home. I could get used to this. □

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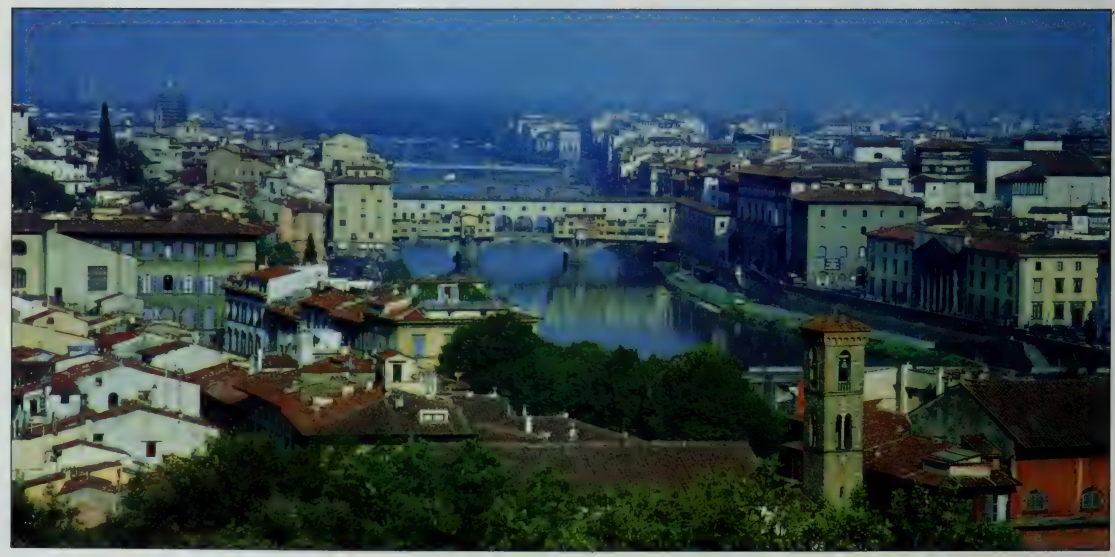
ARCHITECTS JOHN IKE AND THOMAS KLIGERMAN IN ITALY

Text by Michael Frank
Photography by
Robert Emmett Bright and
Alessandro De Crignis



LEFT: "We thought of Stanford White's European collecting expeditions," says John Ike, left, of his Florence trip with partner Thomas Kligerman, right. They talk with Nada Funaro at Il Cartiglio; the mortar is early Renaissance.

"As urban design," Ike says, "the Oltrarno—where residences, shops and craftsmen coexist, often on top of each other—fascinates us." BELOW: The Ponte Vecchio spans the Arno; the Oltrarno district is at left.



FLORENCE IS A MANLY town, and the cities of art that appeal to the current sensibility are feminine, like Venice and Siena," Mary McCarthy wrote in 1959 in *The Stones of Florence*. "It stands foursquare and direct, with no air of mystery, no blandishments, no furbelows—no Gothic lace or baroque swirls."

It is precisely this lack of blandishment and furbelow, a characteristic that extends to Florence's decorative arts, that lured New York architects John Ike and Thomas Kligerman to the city on a recent quest for antiques. "The reason we like Italian furnishings in general, and Tuscan furnishings in particular, is that they're more about form and less about surface," Ike says. "There's a very architectural style to Florentine furniture," adds Kligerman. "It's appealing to us as architects who have our hands in the interiors business too."

The project that brought Ike and Kligerman to Florence was their firm's renovation of a large Norman-style house in New Jersey—a place with generous proportions, an especially high roof and owners whose taste, like the architects', inclines toward the Italian. While Ike and Kligerman respect the forms of Tuscan furniture, they are also fond of its strong, sim-

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FLORENCE FINDS

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ple materials—walnut is the favored wood—and its tendency to make reference to architectural elements in its detail, which is often modeled on moldings.

At the same time, as Ike points out, "Florence is a cosmopolitan city, and the market is hardly limited to Florentine things." Well represented in the shops the two men visited were Naples, Rome, Sicily, Lombardy and the Piedmont; they also discovered Venetian and other northern Italian pieces, whose lyrical quality the architects admire although it would not necessarily match the spirit of their interiors. Of particular interest to them is the underrepresentation of Italian decorative arts. "They just aren't as prevalent on the American scene as those of England and France," Ike remarks. "Italian furniture has a much simpler surface treatment. It's not flashy or conventionally pretty, but it's very handsome and sets the tone for good rooms."

The architects' tour of Florence was divided between two neighborhoods. They concentrated first on the Oltrarno, the area south of the Arno that has long been a center of the antiques and restoration trades. Several of their sources were on or near the Via Maggio, whose name, from *maggiore*, alludes to the fact that it is the most significant, and widest, street on the Oltrarno. The Via Maggio first became a fashionable residential street after the city's ruling grand dukes moved into the nearby Palazzo Pitti in the sixteenth century; four centuries later it remains fashionable, both for the sumptuous apartments on the high floors of its palazzi and for the variety of antiques shops at street level.



LEFT: The architects found a rare, circa 1825 octagonal marquetry table at Guido Bartolozzi, where, says Ike, they made return visits "just to look at it."

At Il Cartiglio, Ike and Kligerman met Nada Funaro, one of the shop's co-owners, whom they found to have a deep knowledge of history, painting and decorative arts. Funaro brings an academic's perspective to the Florentine milieu, and she is able to put her finger on material that is both choice and slightly arcane. The gallery features drawings, paintings, sculpture and furniture from the Renaissance through the eighteenth century.

It was at Il Cartiglio that Ike and Kligerman saw the first of many pairs of demilune tables, in this case eighteenth-century Genoese. "We came across a number of these in Florence, but this pair stood out on account of the confident carving, excellent proportions and depth of patina," Kligerman says. The architects might set such demilunes together as a single, central table in an entrance hall or else have them flank a fireplace in a living room or a gallery. "They're very versatile pieces," says Ike, who was equally drawn to Il Cartiglio's stock of period picture frames, which he sees as "works of art, or architecture, in their own right."

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RIGHT: Massimo Poggiali, who fabricates hardware and ormolu for local furniture makers and restorers, handles a piece he will ornament with gilt-bronze castings.





"From his shop, shoulder deep in lanterns, knobs, finials, tools and today's lunch, comes extremely fine work," notes Ike. FAR RIGHT: The architect examines a bronze casting.



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Around the corner from Il Cartiglio is Massimo Poggiali, a tiny, crowded shop typical of the artisans' workplaces tucked into the palazzi of the Oltrarno. There, for centuries, craftsmen and restorers have performed magic with metal, wood, tapestry, paint and gilding, either reproducing or rehabilitating furniture and objects. Massimo Poggiali casts and restores hardware and metal elements used in furniture, light fixtures and sconces. The architects were charmed by the chaotic nature of his shop, where a Fiat, a *motocicletta* and a pair of dilapidated bicycles were parked among the doorknobs and finials that glowed out of the dust and the shadows like pieces of fine jewelry. "This is the kind of place you have to plan on spending some time in," Kligerman cautions. "You have to dig—the treasures aren't spread out on velvet waiting for you to scoop them up."



"Each one is as unique as a fingerprint," Ike says of Giulio Giannini & Figlio's marbleized papers. LEFT: Enrico Giannini demonstrates the dyeing process.

Back on the Via Maggio, the architects returned to a more polished atmosphere when they visited Guido Bartolozzi. Proprietor Massimo Bartolozzi is honorary president of the antiques dealers' association of Italy, and his inventory is serious, urbane and for the most part striking. Founded in 1887, the gallery specializes in furniture and paintings that have a lustrous provenance, such as an octagonal table from the early nineteenth century that was made for descendants of Michelangelo's. Its top and base feature an elaborate intarsia of mixed woods and mother-of-pearl. "It's the type of piece you might use in a large California living room," Ike comments, "a well-proportioned, empty white space where furniture tends to be objectified, singled out

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In Adriana Chelini's shop, on the first floor of her family palazzo, the pieces are scaled to the large rooms.

ABOVE: Chelini features a 1930 walnut-and-copper bar set. RIGHT: The mirror and chest are both 17th century.





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and displayed like sculpture."

Among the other pieces on view there were an eighteenth-century secretary from Lombardy whose door incorporates a mirror etched with the face of a clock; an eighteenth-century gilt Roman hall table; and eighteenth-century porcelains by the venerable firm of Ginori. "These are not necessarily things that would fit into our interiors," Kligerman says, "yet we admired their power and presence nonetheless."

Across from the Palazzo Pitti and not far from the Via Maggio is a much-beloved Florentine establishment, Giulio Giannini & Figlio, papermakers and bookbinders whose business goes back to the middle of the nineteenth century. To many tourists Giulio Giannini & Figlio is the premier source of marbleized-paper letter holders, photo albums and notebooks, all of which Enrico Giannini produces in a great range of



colors and incarnations. Ike and Kligerman had in mind a different—and more architectural—use for these attractive papers and embossed leathers: They envisioned a library decked out in Giannini's wares so that the entire room would feel like a book. "We imagined building shelves around the lower part of a room," Kligerman explains. "We would add a section of leather panels set within a decorative border, and then we would finish the room with a frieze of marbleized paper."

When the architects described their idea to Giannini, he responded that, yes, he could produce many sheets of paper in the same colors, but did the two gentlemen understand that they would not precisely match? And didn't Americans like things to be perfect? "We laughed," Kligerman reports, "and told him that what he worried would be a flaw was a virtue to us. It was exactly this mis-

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"It's Florence's play of scale that impresses me most," Kligerman says. "The cornices on the palazzi are remarkable—they spill so freely into the streets." ABOVE: The Duomo is a dominant presence in the city.



LEFT: "We discovered interesting nooks and crannies in several shops," says Kligerman, who sits amid frames in a vertical chamber at Alessandro Romano. RIGHT: Bacarelli yielded 17th- and 18th-century Italian ceramics.

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"Just as with the shops whose stock spans eras and provenances, our interiors tend toward a mix," says Kligerman. The architects confer with the proprietor of Leone Cei & Sons.

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matched, handwrought quality we were after: The effect would be more like marble than wallpaper."

Returning again to the Via Maggio, Ike and Kligerman stopped at an antiques gallery run by Adriana Chelini, where the shop itself, located in a substantial quattrocento palazzo, was one of the main attractions. Chelini's stock is scaled to the size of the palazzo and included a flamboyant carved and gilded Roman mirror from the seventeenth century and a carved chest of drawers of the same period from Lombardy. "We were impressed with the reductive ornamentation of this piece," Kligerman says. "The decoration was not applied to the surface—the surface was carved away to reveal the decoration, a technique that gives the chest a nice architectural feel."

"Another plus for me," he says, "is the way this furniture *smells*. Layers and layers of beeswax have been rubbed into the wood—the scent of the shop is unforgettable."

Also at Chelini, Ike and Kligerman came across an ensemble that in the context of Florence's long aesthetic history can almost be called cutting edge: a whimsical, copper-topped demilune bar, with accompanying stools, made by Tomaso Buzzi in 1930 that has a base of stylized chicken feet and a weathervane finial in the shape of a rooster. "Of course it's completely impractical as a bar,

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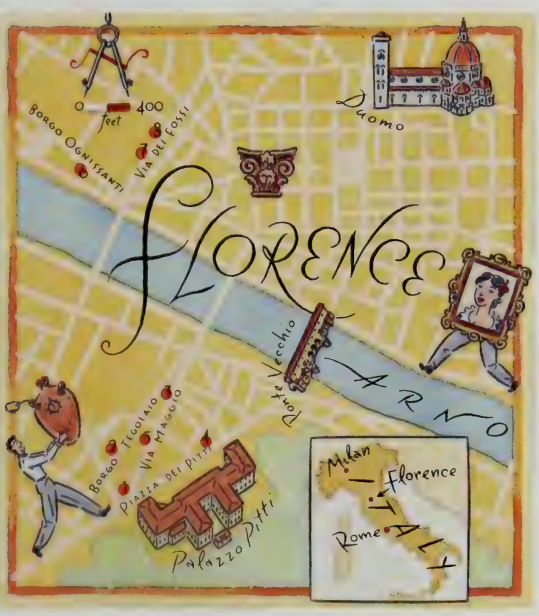
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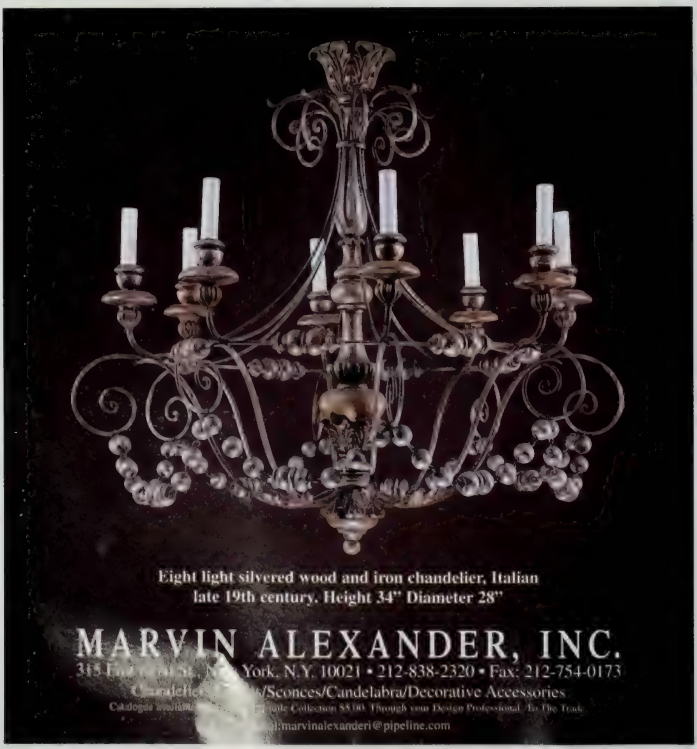
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FLORENCE FINDS

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but it's fantastic as a piece of sculpture, which is how we'd use it," Ike says. He and Kligerman are hoping to install the bar in a house they're working on if they can accommodate its nearly eleven-foot height. They are intrigued with how different this piece is from the modernist furniture that was concurrently being produced in France and Germany: "The Italians were not willing to let go of the handmade," Kligerman says. "Their work was less about machine and more about craft."

Crossing to the north side of the Arno, Ike and Kligerman visited antiques dealer Alessandro Romano, in whose shop they spotted another pair of walnut demilune tables. These were Tuscan and seventeenth century, more rustic in sensibility and, Ike notes, "perhaps more versatile, on account of their robust but somewhat countrified turnings." The shop also had carved side chairs from Siena, a good representation of Italian faience and a stunning collection of picture frames. "They

> "There's a very architectural style to Florentine furniture that's appealing to us as architects who have our hands in the interiors business too."

range in period and quality," Kligerman says of the frames, "and a good part of their appeal is the way they're displayed—they cover the walls of a room two stories high. It's like the secret chamber of some mad collector."

At Bacarelli, the architects felt as if they had stumbled on an international dialogue of decorative arts. There, a sixteenth-century German sibyl sat on an early-nineteenth-century Tuscan dining table. An early-sixteenth-century Tuscan oak cupboard stood alongside a seventeenth-century ebony cabinet whose twenty-eight tiny drawers were

continued on page 64

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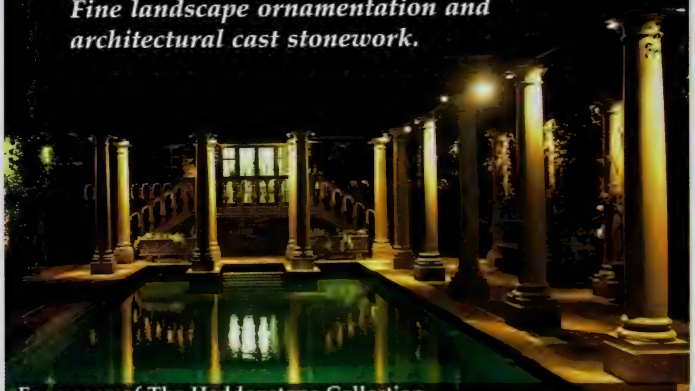
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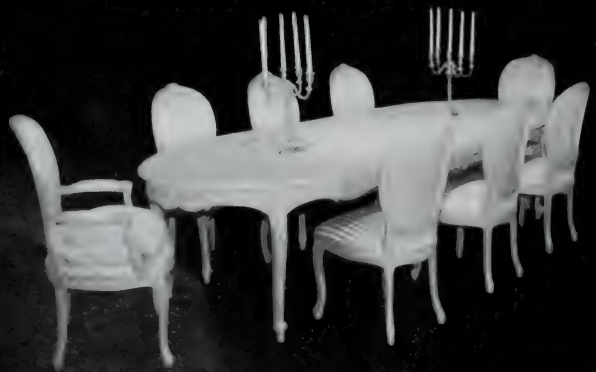
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FLORENCE FINDS

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painted with delicate Flemish landscapes. One of the architects' more exciting discoveries, a walnut cupboard of bold relief from about 1600, struck them as decidedly Italian but turned out to have come from the south of France. "It was an incredible piece," Kligerman says. "We're thinking of using it as the focal point of a living room that's thirty-five feet long and has huge rough beams and a fireplace tall enough to stand in. It's an environment where shrinking-violet furniture would, well, just *shrink*."

Finally, in the two branches of Leone

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Cei & Sons, Ike and Kligerman found a perfect distillation of quality Florentine antiques and affordable reproductions. Cei is both a purveyor and a restorer: He will take a beautiful antique side chair, for example, and have it reproduced with one or two key adjustments that render it markedly more comfortable. For a wider market, he copies antique lead urns in wood, making them accessible for purchase as lamp bases. Cei also trades in top-drawer pieces, among them one of Ike and Kligerman's favorites, the classic Italian *stipo*, a small (usually tabletop) cabinet that is often fashioned to look like the façade of a building, complete with columns, niches and entablature.

Is it any coincidence that two architects would be attracted to a piece of furniture that is so expressly modeled on architecture? "We do see a certain continuity in our taste," Ike says with a laugh. "The ideal project for us integrates architecture, gardens and decoration. There's no better place than Florence to be stimulated on all counts—whether we ship something back or just carry it home in our heads." □

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Coastal tranquility embraces the courtyards and walkways that connect the estate's many Spanish-style structures, each adorned in colors and materials that maintain the feeling that begins the moment guests enter the front gates. Every detail has been thoughtfully attended to, allowing guests to simply enjoy this inviting yet secluded atmosphere.

Nineteen deluxe casitas were individually designed by members of the American Society of Interior Designers; each is a unique and compelling experience. Guests at Royal Palms enjoy amenities that are rarely included as part of the standard experience, including fresh fruit in the room, valet parking and tennis privileges. Royal Palms is also home to T. Cook's, a Mediterranean restaurant of local and national acclaim.





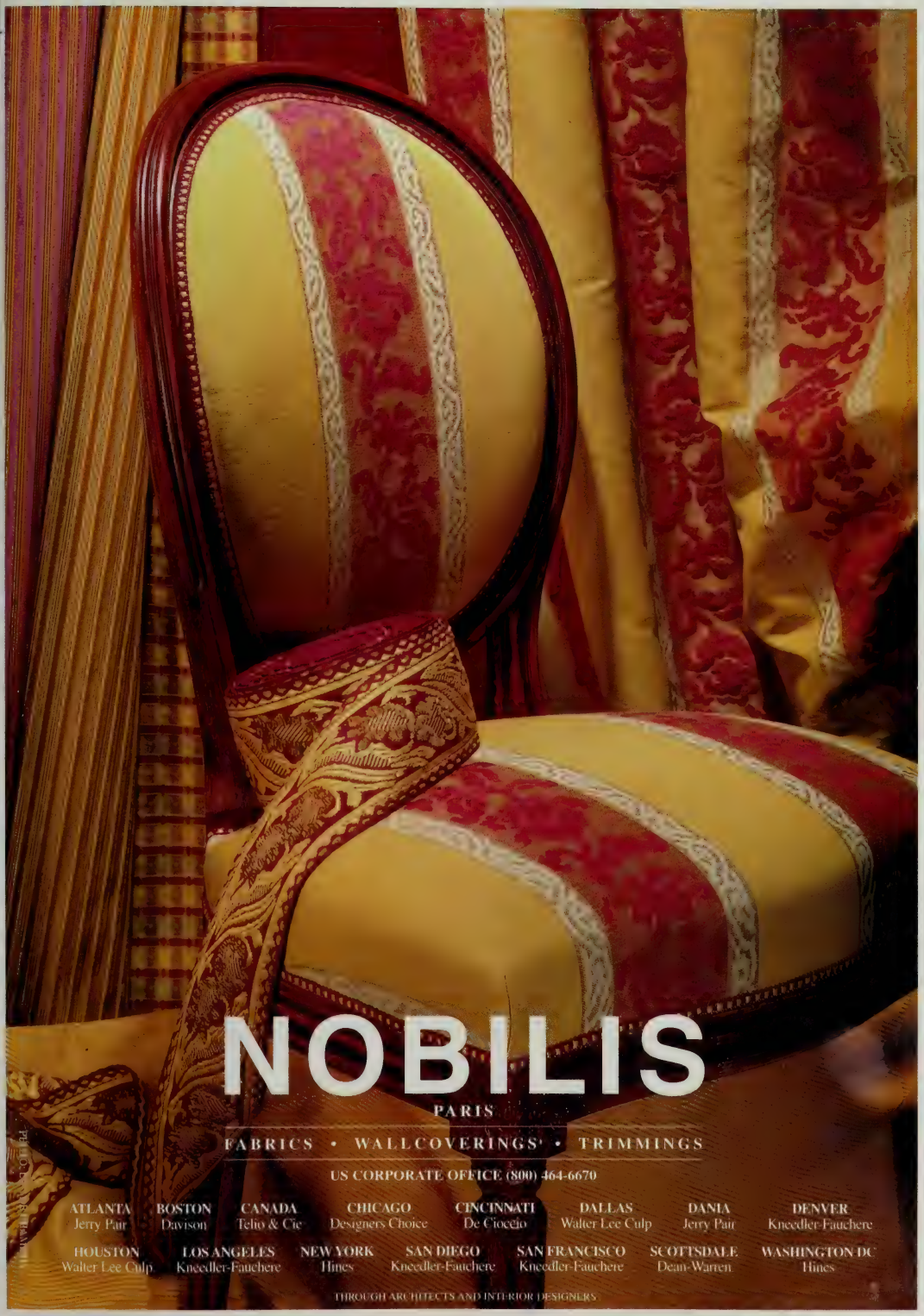




But perhaps location is one of Royal Palms' greatest attributes; it's nestled at the base of Camelback Mountain, where guests are just minutes away from Scottsdale's finest golf, shopping and cultural venues. In a time in which resorts often confuse bigger with better, the charm and hospitality of a place like Royal Palms is a welcome change for weary travelers.

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MODERNIST DIALOGUE IN NEW YORK

DAVID E. GROSS EXPANDS ON ULRICH FRANZEN'S 1956 VISION



"We established a dialogue between the 1950s and the 1990s," says architect David E. Gross (left, with his wife, Kim) of his additions to their classic 1956 modernist house outside Manhattan.

RIGHT: Ulrich Franzen conceived the structure as a symmetrical pavilion that floats on the site. BELOW: The extension "continues the rhythm of solid/glass/solid/glass," Gross says.



BEFORE



AFTER

Text by Suzanne Stephens
Photography by Durston Saylor

I LEARNED TO APPRECIATE SO MUCH about classic modern architecture by doing this," says David E. Gross, a partner in the New York firm of GF55 Architects. Gross recently finished expanding a house for himself and his family designed in 1956 by another New York architect, Ulrich Franzen.

The widely published residence had always stood apart from the early-twentieth-century traditional architecture that discreetly surrounded it in a leafy New York suburb. Franzen, still practicing in Manhattan, created a ten-and-a-half-foot-high, thirty-foot-square pavilion of glassed-in living and dining areas flanked symmetrically by two lower brick-walled structures for accommodating bedrooms and baths.

"The original steel-frame structure allows the roof to be cantilevered from four columns instead of supported by walls," Gross points out. "The roof literally floats over the living spaces." Freestanding storage cabinets separate the living and dining areas while keeping views unimpeded. "We can sit on the deck in the back and look through the house to the trees at the front," says

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clarence house

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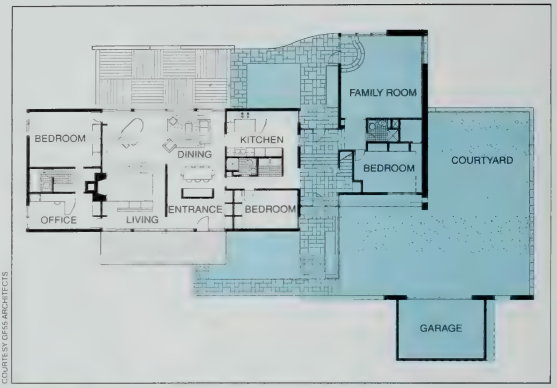
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MODERNIST DIALOGUE IN NEW YORK

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Kim Gross. "Furthermore," says David Gross, "the conversation pit gives the living room its own sense of intimacy in spite of the high ceiling."

The new wing and entrance is joined to the older house like a structural spine. In designing the addition, which includes a hall, a family room and three bedrooms in a two-story structure, Gross chose to emulate Franzen's taut, planar form. His reasoning owed much to his architectural education at the University of Pennsylvania in the late 1970s. "We were taught to be contextualists," Gross says. "If the building was



COURTESY GFSS ARCHITECTS

LEFT: The floor plan reveals the new asymmetrical wing, at right. BELOW LEFT: "The courtyard entrance now embraces the hilly site and conforms to the landscape," Gross says.

BOTTOM LEFT: "The entrance hall forms the juncture of the original and the new," says Gross. "The outside slate paving flows inside for continuity." The stick chairs are part of his collection.





modern, you designed in that spirit instead of creating something entirely different."

Gross and his wife, Kim Johnson Gross, a style columnist and cocreator of *Chic Simple*, a series of style books, had left their Manhattan loft for the country in 1988, when they felt their children needed more space and easier access to the outdoors. "Our Tribeca place had huge windows with magnificent views of the buildings nearby," says Kim Gross. "After having that spaciousness, we couldn't live in tiny little rooms," her husband adds.

The 2,000-square-foot house offered the connection to the outdoors they desired, but the bedrooms, baths and kitchen were too small and too few. While Gross's two-story addition enlarged the house to 3,800 square feet, it is still unassuming in scale. "The Franzen house needs to be seen as its own thing," he says. "I didn't want to encase it on both sides with a new building. And the new wing is intended to establish a dialogue with the old." Nevertheless, Gross felt the ensemble should read as one entity, so he painted the whole cluster white. "The previous owners had painted the red-brick walls beige," he says. "I wanted to reinforce its objectlike quality."

The first part of the house to be seen from the drive is the new west-end wall of the addition. "But the wall had to be more than simply solid masonry. It had to be monumental and have a sense of frontality," Gross observes. "And the

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MODERNIST DIALOGUE IN NEW YORK



LEFT: The couple furnished the living room with modern pieces they've amassed by Alvar Aalto, Le Corbusier and Noguchi, among others. Yamaha piano. Pace Collection dining table.

BELOW: "The rear deck shows original details—the window frames and roof—that inspired the new building," says Gross. "We then painted the whole compound white to unify it."

continued from page 72

courtyard entrance became the final block in the composition. It adds a third element that ties it all together. Without the courtyard, the composition was very static."

He also inserted horizontal strip windows in the second-floor bedrooms. "I wanted the roof to seem to levitate over the wing in the way the cantilevered roof sails over the main pavilion," he says. "But it couldn't be a slavish imitation." The windows turn the corner without a supporting framing member, much like the butt-jointed corners of the clerestory in the central pavilion. "I was able to use thicker glass for the corners because of a silicone sealant that wasn't around in the 1950s," he notes.

Other modernist details and uses of materials influenced the architect as well. Slate paving now surfaces the floor of the entrance hall and the steps down to the family room, while brick continues the entire length of one wall in the

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MODERNIST DIALOGUE IN NEW YORK



EZRA STOLLER/ESTO

LEFT: "Franzen studied under Walter Gropius at Harvard," says Gross, "and he meant the place to be an abstract 'nonhouse'—a glass cube under a roof plane surrounded by two brick masses."

BELOW: "The corner window of the two-story addition is open on top and has a cantilevered roof," says Gross. "The entire structure is a composition of horizontal and vertical planes."



continued from page 76

entrance hall. "One of the things I rediscovered," Gross says, "is how exterior materials can be brought into the interior to make it part of the landscape. Architects used to take that for granted."

The couple wanted their furnishings to enhance the simplicity and clarity of the open plan and to acknowledge their own sensibilities and tastes. They adroitly combined iconic modern furniture by Alvar Aalto, Le Corbusier and Mies van der Rohe with folk art, crafted objects and architectural drawings. "The first thing you should do in furnishing a home is invest in one very good piece," says Kim Gross. In the Grosses' case, that had been a leather sofa by Le Corbusier purchased a number of years ago. Now it's showing its age. "But we like that," says Kim Gross. "It testifies to its time with us."

In a similar manner, the house is a testament to the adaptability of modern architecture. For example, Gross's decision to make the new wing asymmetrical and paint the whole complex white evokes the 1920s Bauhaus style to which Franzen himself had been exposed at Harvard's Graduate School of Design in the 1940s. Yet by the mid-1950s Franzen and others of his generation were beginning to challenge those gestures. Materials, such as brick, were left in their natural state, and symmetry, formerly eschewed because of its classical roots, began to reappear.

Interestingly, the two modernist voices speaking with the same vocabulary are not arguing with each other. They are engaged in an intricate but still harmonious conversation. □

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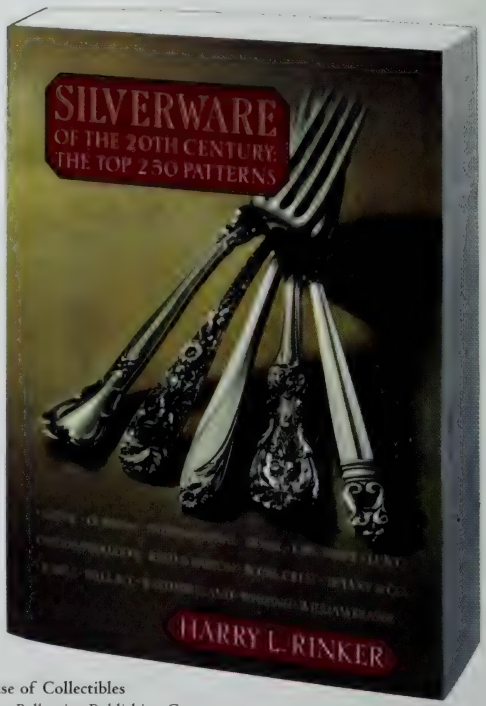
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DAVID LINLEY OVERSEES A SWANK LOBBY RESTORATION

Text by Elizabeth Lambert
Photography by James Mortimer



LEFT: A 1929 steel-and-glass Art Déco marquee leads to the lobby of London's Savoy hotel.

IN 1889 LILLIE LANGTRY GAVE THE IMpresario Richard D'Oyly Carte a tip. If he wanted the rich, the glamorous and the powerful coming through the doors of his new hotel, he must first attract the ladies. Get César Ritz as general manager, and the ladies would follow. Ritz came, and he brought Escoffier, a man so short that he needed high heels to look over the top of the stove but so fond of women that he created his most sublime cuisine just for them. Society couldn't resist. At The Savoy duchesses, marriageable Americans and sopranos dined in public for the first time. Dame Nellie Melba wrote, "Much as Eve tasted the first apple, I tasted the first pêche Melba in the world." The hotel was a success.

In 1904 The Savoy was extended up from the river, and what is now the main entrance, with its new marble lobby, was built on the Strand. Arrivals were grander than ever. Diaghilev was wrapped in fur on even the warmest days; Chaliapin arrived with Boris, his pet monkey, who died from eating too much chocolate; and stars like Caruso, Pavlova, Picasso, George Gershwin and Irving Berlin all swept through the revolving doors to make The Savoy their home away from home. One entrance that pretty well sums up that house-party feeling was the American who made a bleary arrival after an all-night propeller flight across the Atlantic, saw the comfortable chairs, the log fire, the clerks in tailcoats, and wrote home: "I walked into the lobby and there were all these elegant-looking guys standing around. I thought, someone's had a helluva party here last night. Why don't the guests go home?"

It's been a helluva party all right. Quite a few of the elite have come to The

continued on page 88





TOP: The concierge desk in 1926. ABOVE: By 1979 the original design had been obscured. ABOVE RIGHT: The renovation was a collaboration between David Linley, Nina Campbell and John Lees.



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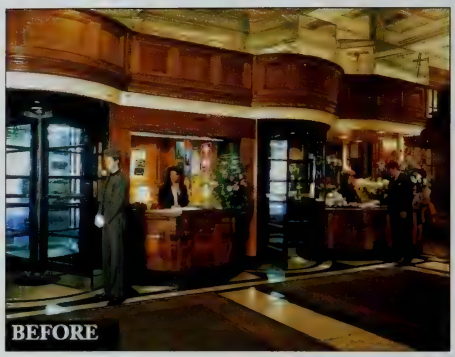
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FAR LEFT: Glass-and-bronze domes crowned the revolving doors in 1926. LEFT: By the 1980s a mezzanine had replaced the domes and covered the Neoclassical frieze.

BELOW: "We put the domes back in, exposed the hidden windows and refurbished the carved and molded mahogany paneling, architraves and cornices," says Lees.

continued from page 84

Savoy, so many that in the fifties the hotel needed more space. Somebody had the bright idea of adding a mezzanine in the lobby, a clickety-clack chaos of typewriters and telephones in hot, crowded cubbyholes, and a narrow staircase for running up and down with messages.

Then in 1994 Ramón Pajares took over as managing director of The Savoy Group, and some big thinking was under way. The latest technology would be introduced, and each hotel in the group would have a major overhaul, but each would keep its own identity. Claridge's would maintain the character of a large private house in Mayfair; The Connaught the very personal attentions of a club; The Berkeley the discreet understatement of a well-kept secret; and The Savoy the glamour and theatricality that its history had fashioned for it, a great place to make an entrance.

With that in mind, Pajares decided the lobby could do with a little freshening up. He asked David Linley for an initial proposal. It was a small first step, but Pajares's working philosophy is, "Never restrict the abilities of a specialist," so anything could happen. "I always say we'll talk about budgets later," he explains. "First tell me what you *really* want to create."

Linley ordinarily designs furniture. "To be asked to think about the whole space was unusual," he says. "It shows the breadth of Ramón Pajares's thinking. My first reaction was that this lobby didn't need new furniture, it needed a major rethink. The heavy mezzanine and the confusing mirrors couldn't possibly be right."

It would be a big project. Linley called in Nina Campbell, an interior designer with a good deal of experience with hotels. She agreed with him about the mezzanine, and a trip down to the archives confirmed their hunch. Photographs from the twenties showed the marble lobby with no mezzanine; it should go. Windows that had been covered up should be uncovered. The plaster frieze that had become only lumps under layers of white paint should be restored; glass domes over the revolving doors should be rebuilt; flags left over from the coronation in 1953 should come down—now. And what had happened to the beautiful hanging glass lamps in the early photographs? Only three remained; others were hidden away in storage. The lobby should once again have its lofty Edwardian grandeur.



"There's real treasure in the archives," remarks Linley. "Once we had seen those photographs, we were certain the work would be restoration, not redecoration."

Armed with the evidence, they went back to Pajares, proposing a lot more than he had bargained for. "We thought to ourselves, That's the end of that," recalls Campbell, "but he knows when it matters and where to put the money."

Those photographs made it clear what had to be done. Technology had moved on; reservations could be done somewhere else. The mezzanine would go.

There was some hesitation about where to conceal the new air-condition-

continued on page 92

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POLISHING LONDON'S SAVOY HOTEL



LEFT: Linley and Tim Gosling designed the tables and fire surround for the front hall. The plaster frieze, wall lights and hanging lamps were all restored.

BELOW: The frieze, commissioned by The Savoy's architect, Thomas Collcutt, in 1903 and executed by Bertram Pegram, had been painted over.



continued from page 88

ing, but a solution was found: Architect John Lees hid it under the floor, behind paneling and in the domes that would be put back over the revolving doors. There was more hesitation about removing display cases from pillars—revenue is revenue, after all—but Ruth Kennedy from David Linley Furniture asked a concierge when anyone had last requested that one be opened. He had to think back a bit. The cases could go.

She also made a five-pound bet with another concierge that the job would be finished within thirteen weeks. He didn't think it could be done. She won.

Work steamed ahead; the hotel remained open throughout. Lees tracked down the last surviving manufacturer who could bend glass for the domes and found suppliers to match marble from Finland, Spain, Belgium and Italy. He designed a new lighting system, using four kinds of illumination: the original Venetian glass hanging lamps restored and copied, with uplights installed inside to reflect light off the ceiling; spots for washes of light on the walls; original gilt-metal wall lights; and new table lamps for atmosphere. A program of ten settings adjusts the light to the time of day.

They needed backstage space behind the reception desk, so Linley and his associate Tim Gosling designed a walnut screen to match the original paneling. To disguise air-conditioning, they devised a bookcase with grilles in the base; to ensure the look of home away from home, they created tables and a fire surround.

> Gary Cooper's arrangements were, "Just hire me a Rolls, and make sure of my old room with the view."

Campbell used "colors to cheer up all that wood, a clear red that's best with the slightly purple marble," she says. "The space is so huge, color must be warm, not aggressive. We painted the background to the frieze terra-cotta, and now you can see all that bacchanalian stuff going on up there. Are there differences working in a hotel? There sure are. Adjoining rooms are important, floors cannot be too highly polished—and work has to be done at very strange hours of the day and night."

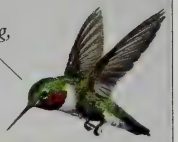
A new reception desk was built to copy the original, but general manager Duncan Palmer asked that the counter be only eighteen inches wide, with computers out of sight down below. "Eye contact is better with a narrow counter," he says, "because clerks never have to turn their backs and guests realize it all feels friendlier, but they're not quite certain why."

"Guests think things are the same but better," observes Linley. "That's my idea of true subtlety." Rooms may have new technology, but what you notice first is still the superb view of the river. Charlie

continued on page 94

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POLISHING LONDON'S SAVOY HOTEL

continued from page 92

Chaplin called it "the most stirring view of a city in all this world," adding, "I have admired the romantic elegance of the Place de la Concorde in Paris, have felt the mystic message from a thousand glittering windows at sunset in New York, but to me the view of the London Thames from our hotel window transcends them all for utilitarian grandeur."

Maurice Chevalier enjoyed the view while he had a quick smoke, did his deep-breathing exercises and tossed the rest of the cigarettes out the window because he vowed to give them up. Cigarettes were scarce at the time; hotel porters waited below. Now the health-conscious can avail themselves of the new pool and fitness gallery, although others before them have been very good at improvising exercise on the roof. Walter Hagen hit golf balls into a coal barge three hundred yards below; a renowned fly fisherman strapped himself to a stanchion with a window cleaner's belt and used a ten-and-a-half-foot-long salmon rod to cast a two-ounce lead into the Thames. Jack Dempsey went up there for gentle sparring with page boys, and Jascha Heifetz practiced the bagpipes until guests implored him to return to the violin.

Luisa Tetrazzini had two pianos in her room, tuned for wet and dry days; Chaliapin sang so loudly in the bath that he was tactfully moved to a room on the top floor. Background noise was a problem for Marconi. His room was soundproofed with heavy screens in the corridor and layers of felt under the carpet so he could conduct his experiments.

Such service is usual in this hotel, which claims that "every whim of the most exacting guests can be gratified at four in the morning as satisfactorily as at four in the afternoon." Gary Cooper's arrangements for trips to London were, "Just hire me a Rolls, and make sure of my old room with the river view." Victor Mature once arrived two days early and, rather than take another room, flew back to New York and returned when his favorite room was free.

With that kind of loyalty, you don't make free with the décor. The lobby has been put right, not redecorated. Notes Pajares, "I smile every time I walk through it," and guests inevitably say, "It looks great. What have you done?"

The Savoy is still the place for theatrical first nights, gala awards ceremonies and so many power lunches that it's been called "The Bosses' Canteen." The rich, the glamorous and the powerful are still coming through the doors, the hotel was given a gold medal as the worldwide choice for Hotel of the Year for 1997, and that party is still swinging along very nicely. □

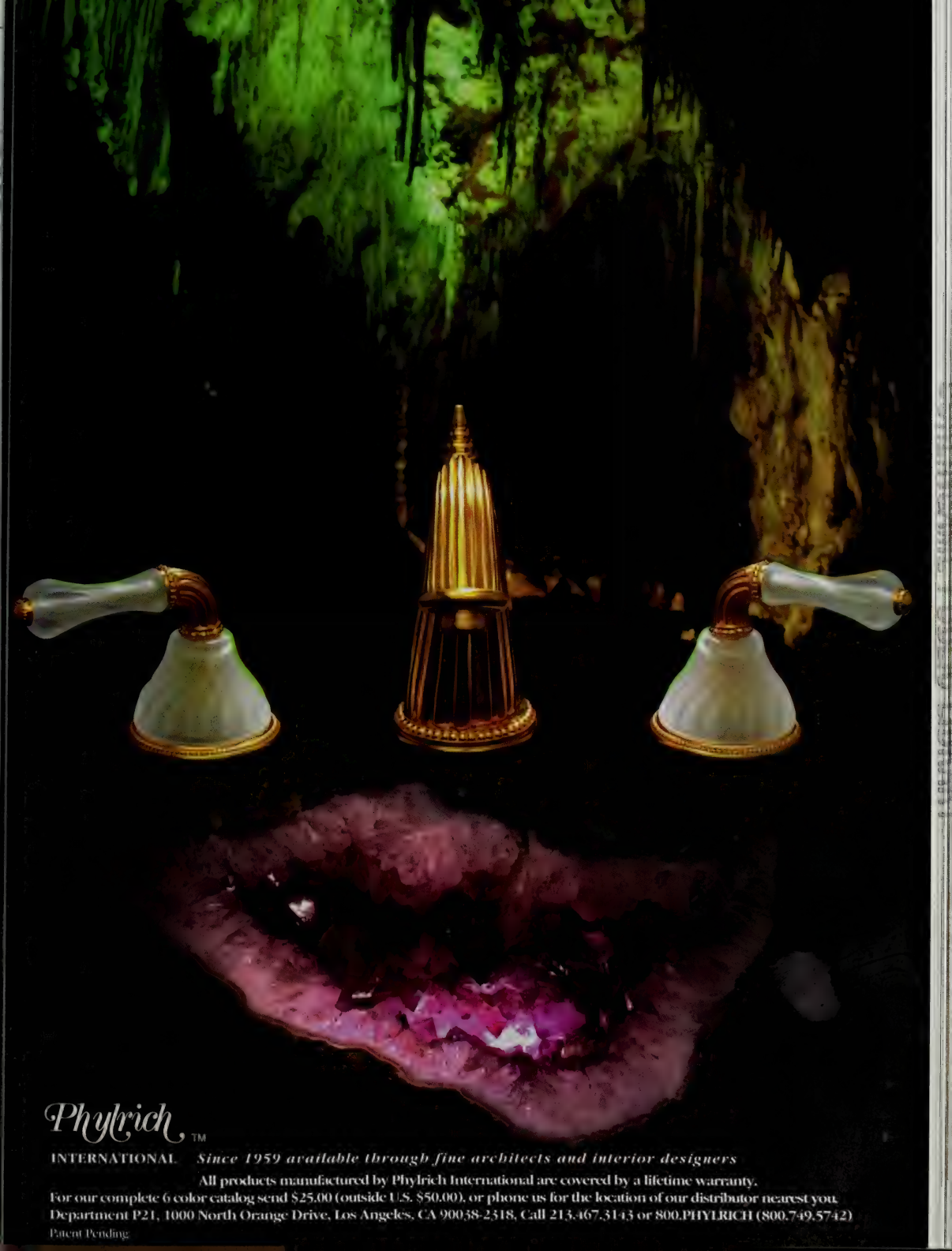
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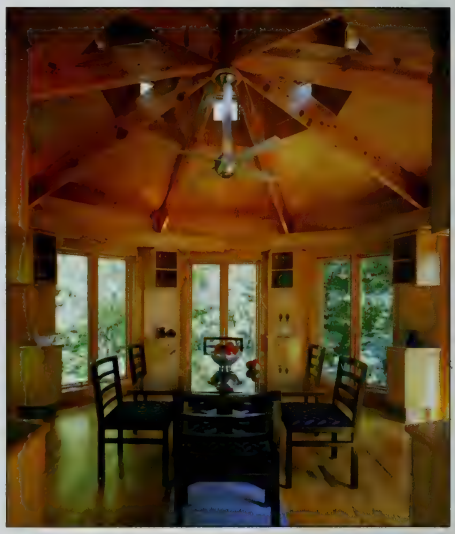
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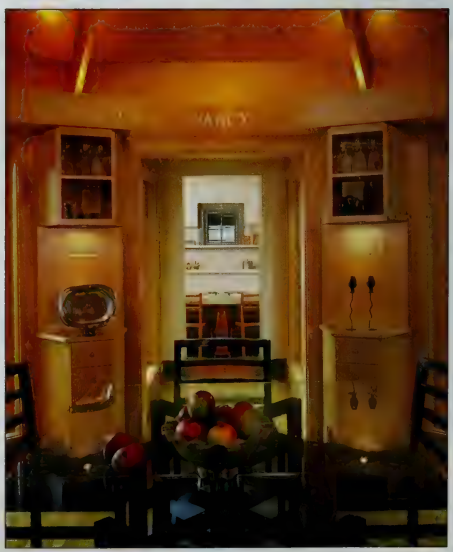
FUNCTIONAL FOLLY IN ILLINOIS

STANLEY TIGERMAN ADDS A DINING PAVILION TO HIS EARLIER DESIGN



Stanley Tigerman affixed a dining pavilion ("gazebo, tree house," he says) to a house he designed ten years ago for a Chicago suburb. LEFT: The octagonal addition is elevated on branchlike supports. BELOW: Dominated by a cupolaed maple ceiling, the dining room faces east, into the woods. BOTTOM: The names on the frieze constitute a family tree; the existing kitchen lies beyond.





Text by Mildred F. Schmertz/Photography by Wayne Cable

WHEN ARCHITECT Stanley Tigerman, a decade ago, began to design what turned out to be a remarkable house on a wooded site in suburban Chicago, his clients, a young couple, believed they didn't need a dining room. We intend to live simply, they said. Eat at a counter in the kitchen, or in the living room. Tigerman complied, placed the kitchen entrance close to a seating area by the living room fireplace and devised a very efficient curved countertop where meals could be served.

Time passed, and the couple, now parents of two girls, decided that they needed a more ceremonial place to dine when company came. They called Tigerman back to design it. Both architect and clients, however, knew that it

continued on page 102



While Finding The Right Countertop Can Be A Daunting Experience, Choosing What Goes With It Is Not.



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101 Interior Designers offer "Inside Tips"

The biggest myth about residential interior designers is that they are expensive and accessible to only the very wealthy—this finding was predominant in a survey of 101 interior designers who provide professional residential interior design services across the nation.

The research, conducted by the American Society of Interior Designers (ASID), in cooperation with Cooper Lighting, Helios Carpet, Kirsch, Ralph Lauren Home Collection, Sub-Zero Freezer, and Wilsonart, found that more than 50 percent of all respondents shared this observation. In response to this myth, interior designers say the reality is that they serve as budget managers to help homeowners optimize the funds they have available for their projects.

To assist homeowners, ASID designers offer the following "inside tips."

1. Do Your Homework First

Homeowners need to be prepared before they start looking for an interior designer. Here are several elements to consider before interviewing an interior designer:

Determine what existing design elements such as pieces of furniture, artwork or special heirlooms you want to keep.

Look through magazines or books for ideas to provide direction for the new design.

Establish a budget. This includes comparing the prices of design elements and setting a ceiling for how much you are willing to spend.

Visit furniture stores and tour model homes for additional design ideas, take pictures of what you like.

2. Avoid D-I-Y Dangers

Do-it-yourselfers (D-I-Y) who want to change the look of their homes can avoid numerous "D-I-Y dangers" by turning to a professional interior designer for design consulting and professional project management. Interior designers offer suggestions to help do-it-yourselfers avoid design pitfalls and succeed with their design projects.

One common mistake is combining furniture and other materials that simply do not harmonize in style, texture or color—creating an overall appearance of the room being out of proportion. "Homeowners often fail to create a sense of style when they change the look of their home, due to lack of planning or lack of knowledge," says Charles Gandy, FASID, owner of Gandy/Peace, Inc. in Atlanta.

Additional mistakes include choosing poor quality materials and providing insufficient or poorly positioned lighting.

3. Call In the Experts

The biggest mistake homeowners make when embarking on an interior design project is underestimating the amount of time it takes to effectively manage the task and the contractors involved.

Managing a project means managing people. With home improvement projects, this may require coordinating the schedules of several contractors. Interior designers regularly work with contractors and other vendors and are able to set expectations, foresee problems and manage the overall design process.

"Interior designers have the training and expertise to manage all of the details of a project or to guide do-it-yourselfers so they can efficiently manage projects on their own," says Gandy.

4. Ask About Costs Upfront

Nearly one-third of interior designers surveyed say the most important questions



ABOVE: Interior designers know the right colors to use to bring to life a room. Photography by Ralph Lauren Home Collection



Photo by LPM Systems, Design by Nancy Fiore, ASID, Kirsch

LEFT: Mari Lyn Bushnell at Kirsch, which manufactures and distributes drapery hardware and custom window coverings, says, "Interior designers can satisfy lifestyle needs, creating personalized home settings where function is as important as feel. They know how to listen to a homeowner and to ask the right questions." Bushnell adds, "Designers also have an in-depth knowledge of product resources, vendor services and costs, and the ability to manage a project from start to finish."



PHOTO BY JONATHAN HILDER PHOTOGRAPHY, INC.

LEFT: Beth Howse, Director of Marketing and Sales for Helios brand of Karastan carpeting says, "Carpet dampens and eliminates 'footfall' noises and creates an aesthetic ambiance, conducive to lowered voices, heightened privacy and reduced distraction. And," Howse continues, "nothing adds greater beauty and more immediate comfort to a space than carpeting."

a homeowner should ask before hiring an interior designer are about the services they offer and estimated costs.

Most interior designers say they charge on an hourly basis, but there are many other options. As professionals, it is their responsibility to be totally up-front in explaining what they do and how they charge for services.

"To be sure you get the best service, knowledge and talent, select an accredited interior designer," says Melinda Sechrist, ASID, owner of Sechrist Design Associates, Inc. in Seattle.

Some homeowners want to create a new look for their homes, but are afraid that they will have to incur the costs of starting from scratch. This too is a myth. In reality, 87 percent of interior designers surveyed say that homeowners can change the look of their homes without the expense and added time of redoing everything.

The interior designers surveyed mentioned several inexpensive ways to update the look of a room, including paint, window treatments, lighting and art, or carpeting.

5. Building Trust

Building trust is the key to effective relationships with interior designers. Respondents to ASID's survey overwhelmingly emphasized open communication as significant to the success of a design project.

Residential interior design is a dynamic process in which the homeowner and the interior designer exchange ideas. This type of communication is the best way to build trust and to avoid surprises that may cause problems down the road. According to Gandy, "The most common mistake homeowners make when choosing an interior designer is being too casual about the interviewing process. It is extremely important to determine whether a proper 'meshing' of personalities and ideas is taking place between designer and client." Interior designers say the main problem they encounter is when customers do not trust them or the decisions they make.

One of the biggest fears is that the designer will try to "impose" a particular style, rather than help homeowners create a style of their own. In fact, interior design projects proceed more efficiently when clients contribute ideas about the new look, feel and environment they want to create in their homes.

Finding the right interior designer is as easy as dialing a toll-free number or logging on a computer with the American Society of Interior Designers' Worldwide Referral Service for residential interior design clients.

The referral service provides consumers with three names of design professionals whose practices match stated specifications such as style, projected budget and square footage—from a brief interview conducted either by phone or via computer.



PHOTO BY REID HOWSE; DESIGN BY GAY FIX, ASID



PHOTO BY LES BOUCHER; PAINT EFFECTS BY JANE PAPPAS AND WILLIAM BESEN

ABOVE: Paul Leuthe, Corporate Marketing Manager for Sub-Zero Freezer Company recommends homeowners consider the following before contacting a designer:

- **Look through kitchen design magazines or books for cabinet and built-in appliance ideas.**
- **Visit appliance stores and tour model homes for additional design ideas.**
- **Consider appliances that complement any decor and that will blend seamlessly into the function and feeling you desire.**

MIDDLE: "Interior designers also know how to wade through the sometimes overwhelming offering of interior products to find those that work best together," says Alison DeMartino of Wilsonart International. "They know where to source the latest surfacing materials for a bathroom vanity, or how to find a knock-out laminate pattern that's not on the rack at the local home center."

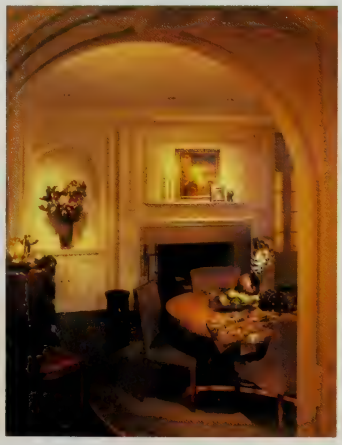


PHOTO BY LES BOUCHER

RIGHT: Jeff Chaney, Marketing Manager, Residential Products at Cooper Lighting, says, "Interior designers know how to apply energy efficient recessed downlighting to produce a wall wash as well as to provide for general ambient illumination." Chaney adds, "Designers also know where to position dimmable recessed fixtures such as in the home's dining room in order to change the mood of the area or to accent a main entry way with low voltage spotlights that invite visitors into the home."

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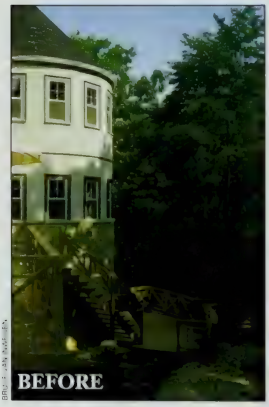
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FUNCTIONAL FOLLY IN ILLINOIS

continued from page 98

would be difficult to get the addition just right: The house is so inventive in plan, and so eccentric and beguiling in form, that it was hard to imagine tacking anything on to it.

The house (see *Architectural Digest*, December 1990) is a symmetrical arrangement of rectangular gabled elements rotated about a central axis that culminates in a cone-roofed cylinder. The spine begins at the start of the entrance drive, marches between two separate garages, bisects a tree-filled courtyard, enters a narrow passage through matching wings containing two floors of bedrooms on the north and a two-story living room on the south, and finally reaches the front door opening into the cylinder, the core of the house. Within the cylinder are the entrance hall, a stair and the kitchen, which lies directly underneath a children's playroom.

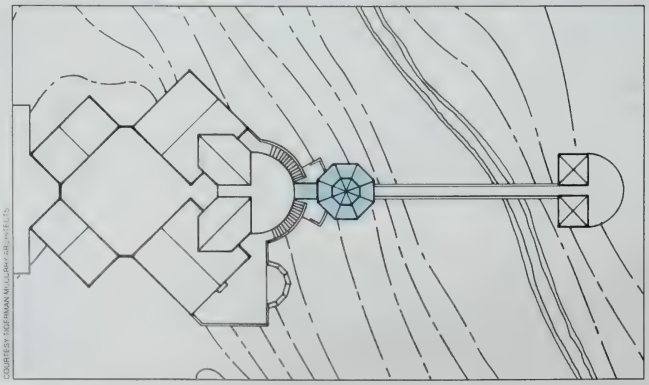

BEFORE

BRUCE VAN INGEN


AFTER

Outdoors, on opposite sides of the cylinder and following its curve, are two sets of stairs facing the woods—leading, respectively, from the living room porch and from the bedroom wing to a long wood bridge a full story below. This

continued on page 104



COURTESY HOFFMAN MCLURKIN LIMITED

ABOVE: The pavilion extends the character of the house (above left), establishing a distinct identity through its scale and cladding. A glazed passageway connects the two structures. Pella windows.

LEFT: As shown by the site plan, the pavilion (shaded) anchors the axial path between the house's entrance, far left, and the footbridge, which spans a ravine.

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FUNCTIONAL FOLLY IN ILLINOIS

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shaded route continues the axis across a broad creek bed to its destination, a pair of screened gazebos—one for the contemplation of nature, the other for the hot tub.

At the beginning, because the house is such a strong and definitive collection of axially controlled shapes, it was not clear to either Tigerman or the family how to site and design the addition. Where to position the new room so that it would be convenient to the kitchen, without destroying the symmetry of the house? What basic geometric form would best join four gabled boxes and a cone-topped core? And most important, what should the room's *idea* be?

The latter question governs all of Tigerman's work. The historic, dramatic, romantic, even mythical, meanings of a given project, or the transcendent significance he is able to bestow on it, counts for him at least as much as the built object itself—or its functional, pragmatic program. He welcomed the compelling suggestion made by the clients—that the new room, since it was to be used mainly for gatherings of their extended family, be somehow a celebration of these events. "When relatives are with us," explains the wife, "we sometimes talk around the table about those who are absent, including those who are gone. Stanley proposed that we do a family tree and honor ourselves—our living family and the ancestors we remember—by putting all our first names on the cornice. Those names mean a lot: When my grandmother came to dinner in our new dining room for the first time and saw hers there, she cried."

Tigerman's sequence of choices for the dining wing appears to have been not only the best but the only feasible response to the problems and opportunities presented by the architecture of the house. He set the addition precisely on the main axis, making it freestanding, without a basement, and attached the dining room directly to the kitchen by means of a short, enclosed but windowed hall bridge. Despite the obvious correctness of this location, Tigerman forthrightly confesses, "It was not my idea initially to place the room just beyond the kitchen, on axis with the footpath. I wanted to extend it off the living room. As a hip-shooter I often start out wrong, but as a hip-shooter I get used to changing directions. Most of my life I've been correcting my original trajectories. We had quite a dialogue about where the new wing should be. Finally the clients said it had to come off the kitchen. Of course they were right."

Tigerman decided that the room should be octagonal, a form that envelops and thereby heightens feelings of intimacy. From the exterior it is a geometry compatible yet in contrast with the existing house. The interior —elegant, simply and beautifully detailed—is one more example of the immense skill Tigerman brings to the actual making of architecture. It is no larger than it needs to be to accommodate a rectangular glass-topped table that seats ten. Instead of a sideboard, eight delicately scaled and finely made trapezoidal cabinetry units hold china, glassware and family heirlooms. Seven pairs of casement windows overlook the landscape. Although the woods and veneers used in the room vary, all are stained to match the maple of the cabinetry, creating the effect of a shimmering, single-toned, faceted box with a view. The glowing names on the cor-

What basic geometric form would best join four gabled boxes and a cone-topped core? And most important, what should the room's *idea* be?

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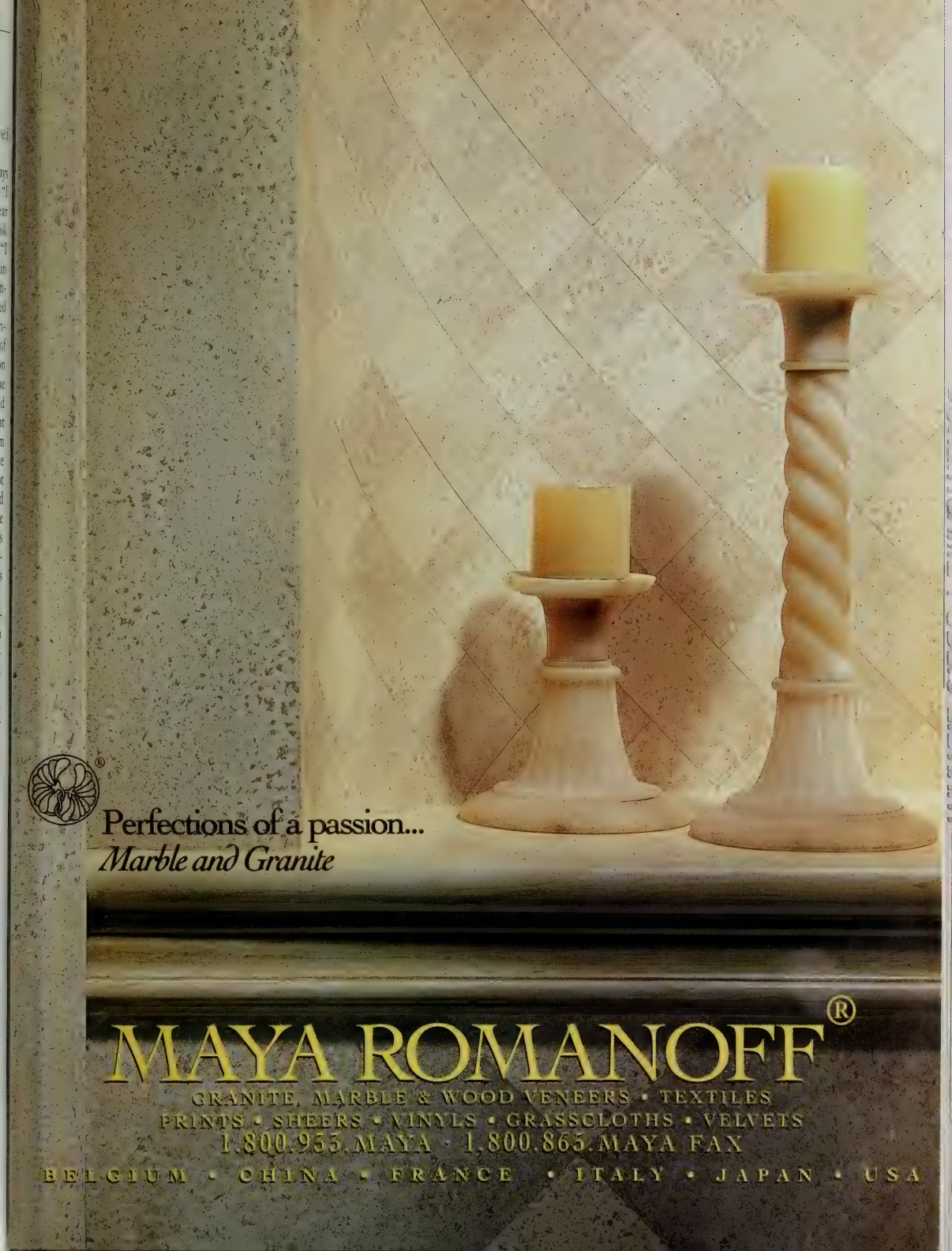
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nice are stenciled and hand-shadowed Roman capitals.

One of Tigerman's goals is to find ways to do lighter and lighter structures. "I really wanted the new wing to appear lightweight but at the same time look sturdy enough to stay put," he says. "I thought I might do the whole thing in metal—but then my first ideas are generally preposterous. My clients talked me out of that." Except for metal tension rods, the entire structure is built of wood. The upper tier of the octagon contains the skylights and the lower the support structure. Eight bracketed and steel-braced cedar columns augment four trusses that carry the dining room floor. The columns rest on a concrete foundation. Existing pathways have not been closed or interrupted: Family and guests continue to descend from the house to the bridge level by means of the circular stairs but now walk under and through the treelike supports of the octagon.

Apart from his consideration of placement, geometries and scale, Tigerman had no concern about relating the addition to other aspects of the house, including building materials. Because the octagon lacks a solid base, no further use of the split-face concrete block of the house's base was called for ("And the dumbest thing we could have done would have been to put in a chunky stone-veneered foundation," the architect says). Thinking "tree house" or perhaps even "lighthouse" or "pilot house," he chose standard cedar shiplap siding with a rough-sawn finish instead of stucco for the exterior walls. Indeed, the only instance of matching materials is in the asphalt-shingled roofs of both the original and its addition.

Tigerman made the addition as small as he could without compromising the functions of the dining area, because he imagined the structure as an elevated folly, a part of a landscape to be looked at. As a folly it maintains the tradition of being almost miniature in scale so as to enhance, by contrast, the grandeur and sweep of nature. "It's a teeny little thing," the architect avers, "but it's much more important than what it is physically." □


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THE LINCOLN NAVIGATOR

A SPORT-UTILITY VEHICLE WITH AN EMPHASIS ON LUXURY



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The Lincoln Navigator is the first off-road vehicle produced under Ford's luxury nameplate. LEFT: Though its design is original, the Navigator incorporates signature Lincoln elements such as a Town Car–style grille and headlights.

By Paul Goldberger

PICTURE AN IMMENSE man with a certain amount of dignity—Orson Welles, say, or John Houseman. Then imagine him dressed up with a little more jewelry than seems appropriate. Then imagine that he can dance like Fred Astaire and move as nimbly as Pete Sampras on the tennis court.

If these images do not quite seem to fit, then you are beginning to get the idea of the Lincoln Navigator, the most remarkable attempt to stretch the identity of a venerable automotive brand since General Motors tried to make a compact Cadillac. (Remember the Cimarron, anyone?) At 5,500 pounds, though, the Navigator is not a compact anything. It is the biggest, grandest, splashiest sport-utility vehicle ever built in America. Designed for people who think Ford Explorers and Jeep Cherokees are just too small, and who find the Ford Expedition, Ford Motor Company's higher and longer version of the Explorer, a little too, well, plain, the Navigator is unashamed luxury in the form of a very big object.

Automobile manufacturers rarely start the process of design by trying to conceptualize an ideal vehicle from the ground up—like the makers of everything from breakfast cereals to movies, they look at what they have, they look at what is selling, and then they start thinking about how to reshape what they have in terms of marketing, of target audiences, of demographics. And thus we have the Navigator's somewhat disconcerting mix of very big truck and very posh car: It is aimed squarely at an unusual but explosively growing market of people from their mid-thirties to their early fifties who want vehicles that have all the amenities of luxury cars but that are big enough to carry six or seven passengers. Once upon a time, such people bought Buick Roadmaster station wagons, and that was that. But you don't do such things in an age when the only acceptable vehicle looks like a truck and has four-wheel drive. So what to do if you've already had a first-generation sport-utility vehicle and it's time to trade up? How to have all the luxury and size you aspire to and still be perceived as a person of the nineties?

Lexus was first to cash in on this upper-tier four-

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THE LINCOLN NAVIGATOR



BELOW: With 116 cubic feet of cargo space, the oversize Navigator has room for eight passengers. RIGHT: Interior appointments include four bucket seats and a leather-and-burl-walnut-covered steering wheel.

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wheel-drive market. In 1995 the company took the Toyota Land Cruiser, the first supersize sport-utility vehicle, and gave it a fancy interior, an improved suspension and an upgraded sound system and called it the Lexus LX 450. They sold as fast as Lexus could ship them. It did not take long for Ford, which was already producing the sizable Expedition as a way of competing with both the Land Cruiser and Chevrolet's huge and suddenly chic Suburban, to realize that it could mate the Expedition to a car that was about as far away as it could be on the image spectrum, the Lincoln. Here were two Ford Motor Company products that could only be considered polar opposites, and their marriage, the joining of luxury to macho truckness, all but defines the desires of the automobile market in the United States at this moment.

It didn't hurt that Lincoln was struggling with the problem of an increasingly aging customer base; buyers of Lincoln Town Cars, their biggest-selling model, tend to be fifty-five and older.



Build a Town Truck, though, and the children of the people who drive Town Cars might actually consider buying something with a Lincoln nameplate. So the Navigator was born, partly as a way of exploiting the trend toward massive sport-utility vehicles and partly as a way of trying to bring some sense of new energy to one of the country's most eminent, if tired, automobile brand names.

"It looks like a cross between a Town Car and a Hummer," my fifteen-year-old son said when he saw the cherry-red Navigator I recently drove for a few weeks. "Is that a fire engine in our driveway?" my wife said.

My son was closer to the mark. There is something not entirely comfortable about the way this car looks. It's not just the sense of excess—the faceted headlights with a Lincoln insignia on the bulb cover, like diamonds with a logo—it's the way in which the design is too obviously a hybrid. The chassis is identical to the Ford Expedition's, and the body is almost the same, but the details, such as the Town Car–style grille, seem off. There is a continual tension between the desire to make this a big four-wheel-drive vehicle and the desire to make it a Lincoln, which is why the car has, in addition to the grafted-on grille, taillights that are an awkward knockoff of those on the Town Car.

All of this certainly succeeds in differentiating the Navigator from the Expedition, and it does give the car, if nothing else, a presence. You notice a Navigator. What it doesn't do, when compared with the Expedition, is convince you that it is a better or more natural piece of design. The Expedition's details and proportions feel right; it is handsome and, for all its vast size (17 feet long, nearly 6½ feet high), it always feels understated. The Navigator is the arriviste cousin. It never stops trying to impress.

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Left, far right: Gilt bronze torcheres from the entrance to a grand hotel in Biarritz. Circa 1850, each is mounted on a rouge marble base with a focal cherub seated atop a garland draped sphere. 90"h x 25"w

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MODERNIZING YOUR HOUSE

HOW MUCH TECHNOLOGY IS ENOUGH?

By Nicholas von Hoffman

WRITING ABOUT THE IDIOSYNCRATIC preferences of different people for different kinds of bedding, Michel de Montaigne observed, "You make a German sick if you put him to bed on a mattress, like an Italian on a feather bed, or a Frenchman without curtains and a fire." Had he lived about four hundred and fifty years later, the great belletrist might have added that you'll drive an American dotty if you put him to sleep in a room bereft of electronics.

As New York interior designer Robert Bray puts it, "We can't have this myth among the elite that they only read. Sooner or later your decorator finds out that you do watch TV and you've lied about it too long, and we have to wire the bedroom too late. Let's just get it in there at the beginning."

In our era you can't build or rebuild a house or an apartment without salting the place with electronic paraphernalia, seen and unseen. "Electronics," as another of our major designers, who prefers to be nameless, likes to say, "are like toilets—ugly but necessary." A few people are holding out, such as the famous landscape architect who, when asked how people were going to see the gardens at night, answered, "With a flashlight."

But by and large, electronics are insinuating themselves into every part of the house and grounds. One little ding of the index finger on an electronic control panel and all of the lights in your home will turn on or off. Another ding of a button and the lights are set for watching TV or to fool burglars into believing that you're not really away or to illuminate the halls to the kitchen in order to raid the icebox at three in the morning.



JOHN MACDONALD

Even last year such fine controls were readily available only to the very well-to-do, but Lutron Electronics has brought out what it calls RadioRA, a radio-controlled system that governs the lights in your house without changing the wiring. It is so simple to install that a garden-variety electrician with no electronics training can convert all your light switches to electronic control in a few hours, while leaving the plaster intact. RadioRA presages the arrival of advanced electronic controls in middle-class domiciles.

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A hundred years ago Americans began to believe that the electric home was a prerequisite for a minimally comfortable existence; now they are being taught to believe only an electronic one will suffice. "Most of my clients have adapted to the idea of having technology," says New York–based interior designer Juan Montoya. "A great many of my clients are into computers, so for them electronics aren't something foreign. If they're not yet totally familiar with them, they're very open to the ideas."

Houses whose windows, lighting, draperies and sound, among many other things, are controlled by the slightest movement of a finger have not won universal admiration. Mimi London, the Los Angeles interior designer, makes a lemonish face when the subject is brought up. "I think all those things are not very good for you. I think you should get up and move the draperies. I think we should move our bodies a little bit. I'll put those things in for my clients, but I don't think it's very healthy."

Experience has taught both London and Bray that there are a few pebbles on the road to Electroland. In general, the rule is that the more elaborate the setup, the more you're asking for trouble.

"We've had problems when the hu-

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MODERNIZING YOUR HOUSE

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midity rises in the poolhouse and sets off whatever it sets off, and a fire truck arrives and locks all the entrance gates into the open position," recalls Bray. And as for someone straightening a crooked Cézanne, "Oh God, don't move that painting because it's wired to the system."

Bray, who's been through the electrowars, is not one to understate the traps and snares: "One of the catchphrases is *master switch*. Just where are these master switches? When you're on fifteen or twenty acres and you see the light is still on at the pond, can you turn it off from the bed? Should you also be able to do that from the front door? And how do we program it so that a child, coming down the back stairs with the dog—one of four staircases in the house—doesn't shut off all the lights, leaving someone else to try to navigate back from the kitchen to the bedroom?"

London warns that these expensive and complicated systems are only as good as the programs that run them. "Sometimes a lighting designer is fired halfway through the job because, well, he or she doesn't get along with the client," she says. "Nobody quite figures out that there won't be anybody to program the system, and you're stuck with this thing that nobody knows how to operate. So one doesn't want to fire the lighting design person midway through the project."

Designers, as well as residents and everybody else concerned with traditional ways and means of redoing a home, are finding themselves dependent on the people they once called computer nerds.

That's because, while the technology is far, far down the road, the social organization and backup system needed to run it aren't. The problems caused by the merger of new technology with old methods of construction are nicely expressed by Bray, who bemoans "how many trades this involves and how many phone calls you have to make and how many phone calls you have to wait to have returned to implement these things." He adds, "Many times some of these accessory parts are not the responsibility of the general contractor. It falls into the hands of the client, which ultimately means it falls into the hands of the designer. We have to coordinate all these things and somehow be able to check them out before the walls are closed up. Often your walls are closed before you receive your equipment. Some people think my job is glamorous because, on occasion, after I've killed myself for three years, I get a decent eight-by-ten glossy. No one knows what I've been through to make it look like nothing happened."

Whether you're building from the bottom up or remodeling, everybody agrees that you need to honestly ask yourself what it is you want and then honestly concede that, as time passes, you will want more electronically than you've got. Universally, everybody from interior designers to the most recondite techies says that anyone who doesn't allow for new and larger future uses is nuts. Hence, when you have the walls open you should have, at a minimum, coaxial cables and category-five telephone wires run every which way, even out to the garage. Coaxial, of course, is for sight and sound, while category-five phone wire is high-capacity wire that is able to carry digital information of all sorts, including sight and sound.

We don't know how the stuff of the future will make its way into the home. It may be in the form of microwaves, or dishes on the roof pointing at the sky, but since electronics are as unpredictable as a perpetually mutating virus, flexibility needs to be built into any renovation. Electronics may change every six months, but houses are done about once a generation.

Nonetheless, in the last three or four years, designer-designers and electronic designers have learned to work with each other with more dispatch and less friction. If you are looking for a company to design and install a home entertainment system, there is an organization that can give you names: the Custom Electronic Design and Installation Association (or CEDIA, at 9202 North Meridian Street, Indianapolis, IN 46260; 800/669-5329). The association will send you information about how to pick someone to electronicize your domicile, as well as warnings from professionals, such as, "I run into associates all the time who have expanded into home theater, or lighting control systems, after years of installing car stereos or burglar alarms. When it comes to custom home entertainment installations there is nothing more dangerous—or costly—than a 'little knowledge.'"

Though they may make jokes about it, the interior designers mentioned in this article are experienced and smoothly proficient when it comes to working with electronics. But watch out for those who aren't. "There are some people who do only one or two projects a year, and they're not really involved in all aspects of interior design," explains Tom Wells of Integrated Media Systems in Vienna, Virginia. "They're just into furnishings, wallcoverings or window treatments, certain things that turn them on, and most of the time it's not electronics. There's a group of interior designers who welcome people to educate them; then there's a group that just defies technology. It doesn't matter what you do, they still want to put speakers behind the armoire or use a product that's inferior. Or they completely blow your plans to put in a projection system because they don't want to make any compromises at all to the aesthetics."

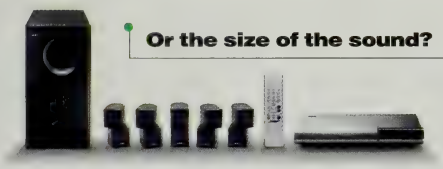
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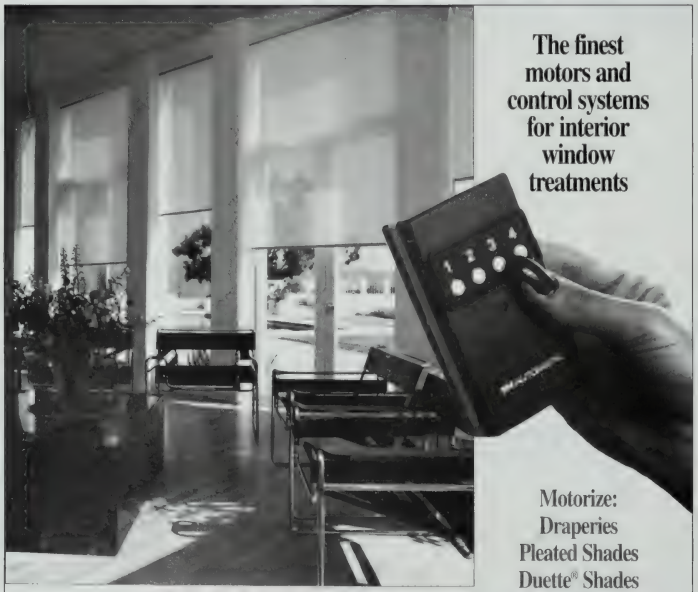
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MODERNIZING

continued from page 120

There are a lot of people who are immune to the allure of electronic doodads. They want simplicity, although what constitutes simplicity in these realms depends on taste, pocketbook and whether some function can be commanded with an easy on/off toggle switch or whether the home dweller has to divest himself of slippers and bathrobe to don a space suit and become something ghastly, like a systems operator.

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Mitchell Klein of Boston's Media Systems says, "People won't spend any more money than they're spending right now to be energy efficient; they won't spend a nickel more to be able to have the electric company monitor wash loads and adjust the washer and dryer cycles to run in more economical periods of the day. But they will spend substantially increased sums of money to improve their entertainment. They'll spend huge amounts on pay-per-view, on cable and satellite."

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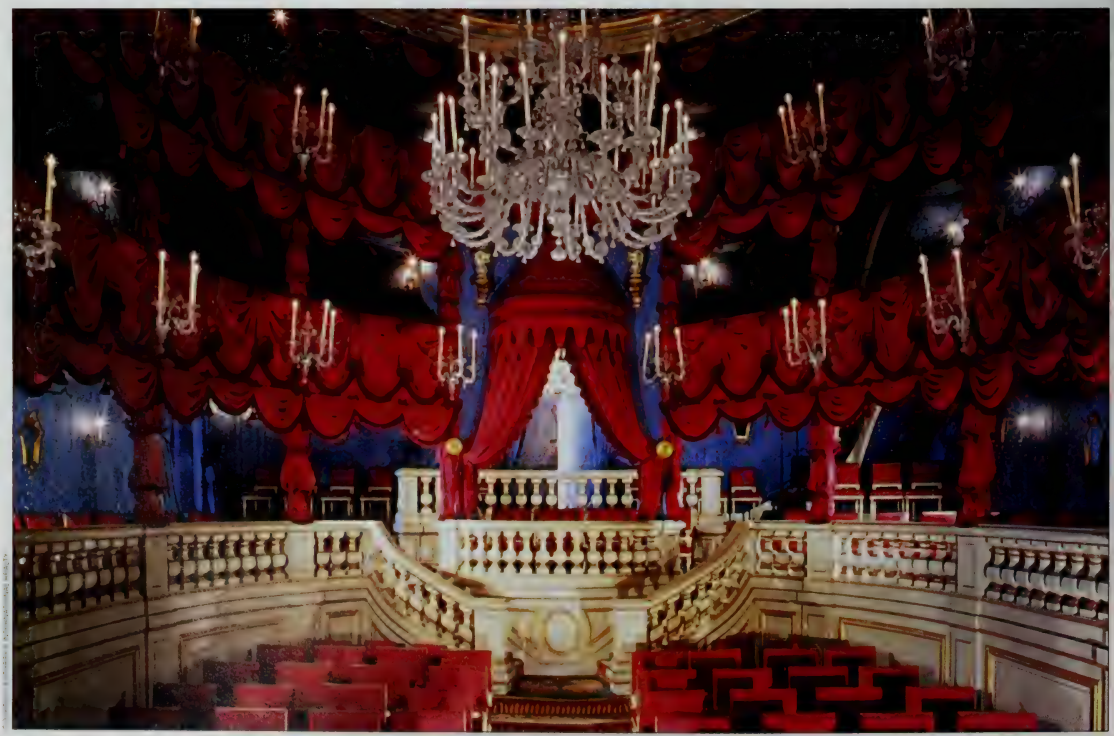
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CHATEAU DE GROUSSAY

● **Charles de Beistegui**

Château de Groussay, an hour from Paris in the village of Montfort l'Amaury, was the culmination of Charles de Beistegui's design talents. Beistegui, who acquired the château in 1939, brought in his friend architect Emilio Terry to create a series of rooms that trace the history of the decorative arts. They added symmetrical wings in the 1950s to house the main reception rooms, including the Louis XIII–inspired Salon Hollandais and a 150-seat multitiered private theater with white-and-gold boiserie (below). The library, with twin spiral staircases, was formed from four rooms on two floors (left). From the end of the 1950s until his death in 1970 the aesthete entertained himself and such friends as Jean Cocteau by creating seven follies in the parkland (*AD*, Jan. 1982), including a Chinese pagoda and a painted metal Turkish tent modeled after the *corps de garde* building at Drottningholm, Sweden. Apart from some family mementos, the majority of the furnishings will be sold at a four-day on-site auction, to be conducted in fall 1998 by Sotheby's new office in France. $10 million.

Donelle Higbee, Sotheby's International Realty; 33-1-53-05-53-35.



COURTESY SOTHEBY'S INTERNATIONAL REALTY

continued on page 126

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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 124

FLORIDA

Paul Theroux

I bought a portion of one of those barrier islands, fronting the moody gulf, with a calm bay and mangroves at its back. There among the cabbage palms I would build my second home," wrote Paul Theroux (*AD*, June 1991). The author of such books as *The Mosquito Coast* and *Kowloon* is giving up his retreat on Little Gasparilla Island, on the west coast of Florida between Sarasota and Naples. With views of the Gulf of Mexico, the two-acre property has a private walkway leading to Gulf Beach. "It's undeveloped and disconnected from the mainland," Theroux says. "It's very tropical, a world unto itself—one that doesn't have a bridge." Set on wood pilings 17 feet above the ground, the shingle-and-clapboard house has a broad veranda and numerous windows that allow trade winds to blow through and keep it cool. A secluded library and a high-ceilinged living area are topped by the master bedroom on the second floor. A similarly designed guesthouse features a cupola, currently used as an observatory. $949,000, furnished.



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JAIME JACOTT



JAIME JACOTT

CUERNAVACA

Casa Leof was carved out of the gardens and living quarters of the Cuernavaca cathedral in 1528. The colonial Mexican mansion, with its thick walls, high ceilings and rooms opening onto patios and gardens, was once connected to the Palace of Hernán Cortés by passageways. Later, in its incarnation as a coach station on the Camino Real, it provided lodging for travelers on their way from Mexico City to Acapulco. The 16,000-square-foot residence features old stone floors stained the color of port and large fireplaces. In 1930 Eduardo Rendo, a Mayan designer and artist, refurbished the compound while respecting the original design. When major work was undertaken in 1960, including replacing 180 ceiling beams, the electrical, plumbing and water systems were also updated. An extensive collection of colonial art and antiques is also included. $2.4 million.

Peter F. Kempf, Christie's Great Estates; 505/983-8733. Barbara Waugh, Barbara Waugh Properties; 52-73-12-57-30.

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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 126

NEW YORK

● Norman Jaffe

From the lawn, the twin two-story cantilevered geometric structures show their curved redwood prows, tilting in harmony. Architect Norman Jaffe built Belvedere on four acres in Old Westbury, New York, in 1977. "I asked him where he got the idea for the shape of the roofs," says the current owner. "He replied, 'They're Buddha's hands outstretched with the palms up—a symbol of welcome.'" The architect angled exterior walls of glass and included floor-to-ceiling sliding glass doors. He even painted a mural in the study. The poolhouse has access to a tennis court. $2.25 million.

Sandy Binder, Daniel Gale; 516/626-7600.



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EXTRAORDINARY PROPERTIES ON THE MARKET



JOHN DESSAUR

NEW YORK

● Paul Rudolph

From 1958 to 1965 Paul Rudolph chaired the architecture department at Yale and designed its School of Art and Architecture building. The late architect Frank Israel wrote about Rudolph's influential double-cantilevered 1974 house on three waterfront parcels in Kings Point, New York (*AD*, June 1978): "Mr. Rudolph has called his design 'a series of unfolding modules,' channeling light and movement in irregular diagonal patterns through the house." Rudolph himself said that "the jutting forms of the bedrooms, the library and the kitchen meet to create a central space that resembles a village square." $8.3 million.

June Shapiro, June Shapiro Realty; 516/482-1111.

continued on page 130



EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 129



ARTHUR PICKETT

WALES

The glorious Mawddach Estuary offers no finer view of the sea and mountains," wrote William Wordsworth of the area around Cardigan Bay, on the northwest coast of Wales. Set on a promontory and bounded by a massive seawall is the Clock House. The main section of the Victorian house dates from the 1840s, while additions, including the clock tower, were built some 50 years later. The stone residence has a slate roof, eight bedrooms and a yacht berth. The site ensures good salmon and trout fishing, and the Cader Idris mountain range can be seen from the porch. £450,000 ($760,000).

Tim Jessop, Knight Frank; 44-1432-273-087, fax: 275-935.

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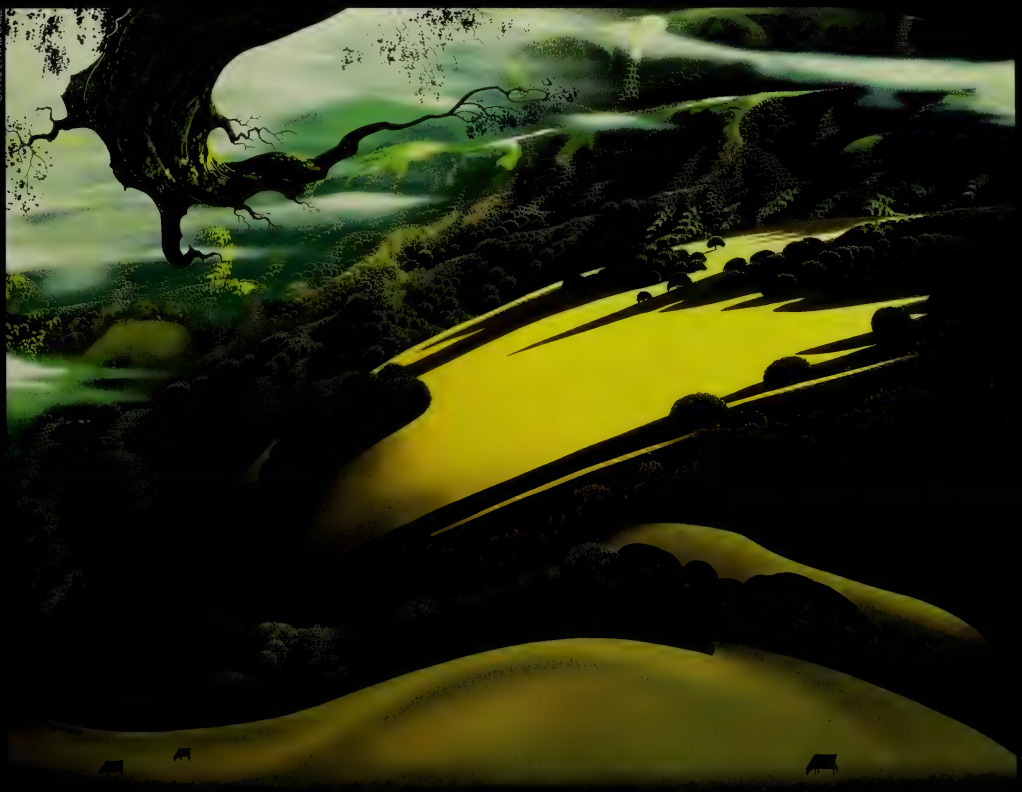
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EXTRAORDINARY PROPERTIES

continued from page 130



MANHATTAN

● **Vanderbilt Fabbri**

In the Vanderbilt family tradition of building homes for their children, the double-lot, five-story Beaux Arts mansion on 62nd Street between Fifth and Madison avenues was Mrs. Elliot F. Shepard's gift to her daughter Edith, who was married to Ernesto G. Fabbri. Architects Abner J. Haydel and Dennis Shepard, Jr. (Mrs. Shepard's nephew), completed the project in 1900. For the first time in 60 years, it has come on the market. French windows and a cornice supported by carved brackets stand out from the limestone-and-pale-yellow-brick façade. On the first floor are two reception rooms, the great hall and, occupying almost the entire rear, the dining room. A Votey organ stretches across the east wall of the second-floor music room. The Fabbri crest is carved in stone above a mantel 42 feet away, on the west side of the room (above). Edith's cousin Alfred Gwynne Vanderbilt leased the house in 1910 as a bachelor hall for the social season. $30 million.

Sharon E. Baum, The Corcoran Group; 212/836-1036. □



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MANHATTAN METIER

AN OUTDATED TOWN HOUSE TAKES ON SERENE SOPHISTICATION



"The house had been a maze; now it's serene," says Renny B. Saltzman (above) of a town house he and architect Costas Kondylis redesigned for a client in New York.

Occasionally where there has been loss, surprising gains can follow. In houses, as with people, when something is taken away, something new and unexpected can rise up in its place.

Five years ago a fire destroyed the top floor of a town house on Manhattan's Upper East Side and did serious smoke and water damage to the three floors beneath. The building, which began life as a carriage house in the late nineteenth century, had been renovated by its owner in the mid-1970s. The façade was



ABOVE: "There were too many staircases in the living room, so we cut it to one," says Saltzman. RIGHT: A Biedermeier secretary, from Reymer-Jourdan, anchors a wall in the simplified space. Desk chair and low table, David Duncan Antiques; oval table, torchères and Biedermeier chairs, Karl Kemp & Associates.



Architecture by Costas Kondylis & Associates/Interior Design by Renny B. Saltzman
Text by Michael Frank/Before Photography by Billy Cunningham/After Photography by Scott Frances





AFTER



The removal of a staircase (inset) added length to the living room, where Jeffrey Lewis's 1995 *White Light* hangs over the sofa. Bernd Goeckler Antiques pedestal table, side tables and column lamps; Karl Kemp & Associates armchair and late-19th-century American rug.





spare, flat and modernist. The interior architecture was dominated by a large central atrium, which, sadly, contributed to the pervasive effects of the fire. Rooms were open to or cantilevered over each other, an approach that once expressed a kind of hopefulness about the possibilities of communal family life. The furniture favored lacquer, glass and steel, and the general palette was white and pale. The house was very much an archetype of its period, but what was cutting edge in 1976 by 1992 had begun to seem dated and no longer reflected the owner's sensibility. "I had outgrown the form, the function and the style," she says. "But without the fire I'm not sure I would have made such a dramatic change."

Though painful, dealing with the results of the fire was an instructive and focusing experience. "I learned that things aren't important to me," the owner says. "My quality of life depends more on context than possessions, and my husband is the same way. The challenge became how to re-create a handsome and pleasing environment without being burdened by clutter." To meet this challenge, she turned to architect Costas Kondylis and interior designer Renny B. Saltzman, with whom she had worked before on small refurbishing projects. The two men and their associates constituted a team that, with the participation of the client, set about reinventing the town house.

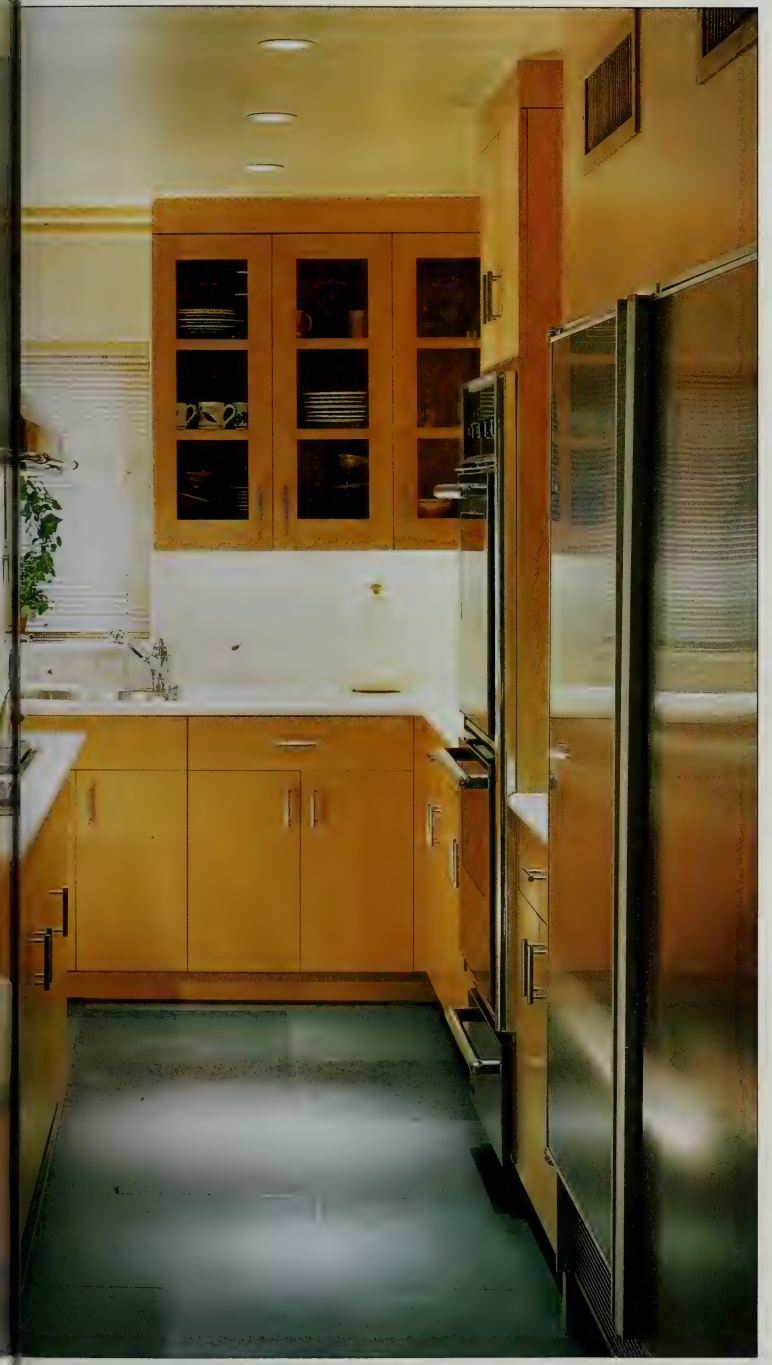
Architect, designer and client alike agreed on a goal of providing a more traditional relationship between the rooms and between the house's various levels. "What the house lacked most was privacy," Saltzman recalls. "There was no defined entrance. The orientation was not entirely successful, with public rooms relating poorly to each other and spaces chopped up by too many

OPPOSITE: Walls were moved in order to center the dining room on an existing glass-block window. BELOW: "A tray ceiling and *anegré* paneling give the room a mellow, restrained look," says Saltzman. Mahogany pedestals and marble urn centerpiece, Bernd Goeckler. Art Déco silver urns, Lorin Marsh. Clarence House fabric.



OPPOSITE: "We were able to expand the kitchen by moving it to the upper portion of a two-story space formerly used as a family room," Kondylis notes. BELOW: "I love the light, the flow and the functionality," the client says of the new kitchen, which has maple cabinets made for the space. Ovens and range, Thermador; refrigerator, Sub-Zero.







entrances, small staircases and halls."

A further consideration was the way the client's life had evolved in the past twenty years. "I had a growing family before, and now my children are grown," she says. This eliminated the need for a large family room and allowed her to put more of an emphasis on areas for entertaining and an elaborate master suite. Yet at the same time a purely traditional aesthetic, in terms of both the interior architecture and the interior design, would have been inappropriate for the structure, which retained its modernist façade and large windows, some of which (on the sides of the building) are glazed with glass block. "While the organization of the space is traditional," says Kondylis, "we didn't try to mimic the old prewar interiors with ceiling moldings, raised panels on the doors and so on. The lines are crisp, the floor plan classical. In a way, it's a year 2000 approach—elegant without being fussy or decorative."

The team's first decision was to reorient the building's first floor. The doctor's offices that previously took up the front half of the level were moved to the back, leaving room for a vestibule and an entrance hall, which together form a more suitable introduction to the spaces beyond. Next the team took out the four-story atrium that had been the centerpiece of the house. In its place, a gracefully curved spiral staircase now leads a visitor from the first to the fourth floor and admits light (from a skylight above) to both the stairwell and the generous landings that serve as points of transition on each level.

The second-floor landing leads east to the living room, which is two stories high and is the only room in line with the house's previous floor plan—in line but dramatically reconfigured, since by removing a staircase that used to give



BEFORE

LEFT: Kondylis created the master suite from two bedrooms and a terrace. BELOW: Louise Nevelson's *Solid Reflections* rests on the mantel. Marvin Alexander sconces; Jean Karajian night table; Ambience TV cabinet. Chair and ottoman fabric, Brunschwig & Fils; Rosecore carpet; Scalamandré bed skirt fabric.

access to the room, the architect and designer were able to add more volume and create more unbroken walls, making the room easier to furnish in a traditional manner. Across the landing are a new dining room and eat-in kitchen, the maid's quarters and a powder room. A particularly awkward feature of the earlier floor plan had been the small kitchen, which was expanded by appropriating space from the double-height family room that used to occupy much of the rear of the house.

AFTER

A paneled library is the heart of the third floor. Because the living room's double height permits a second access, from the library, there is what Kondylis calls "visual and functional communication" between the two rooms, which is especially useful when the couple entertain large groups.

The fourth floor is devoted to the master suite. By enclosing a terrace that had covered a large portion of this floor, Kondylis and Saltzman were able to add a gym, two studies, a sitting room and a sitting area in the master bedroom itself, which is now situated at the quieter rear of the building rather than on the street, as it had been. "It's like our own personal apartment," the owner says. "We can retreat to it quite happily and not use the rest of the house."

With regard to the detailing and decoration of the interiors, the owner says that she sought "sophistication and warmth—intimacy without intricacy." Saltzman came up with the idea of infusing the design vocabulary with a slight Art Déco inflection. "Since we weren't changing the house's façade, it would've been ridiculous to do a full-out period interior," he observes. Déco harmonized with the house's contemporary character while enlivening what might otherwise have been somewhat frigid spaces.

The details are subtle but assured. A stepped Déco crown molding runs throughout the house and helps to integrate the floors. The stair balusters and all of the house's hardware are plated

continued on page 227



MAKING CAPITAL GAINS

WEARY INTERIORS IN WASHINGTON, D.C., REVIVED WITH COLOR AND LIGHT

Interior Design by Robert S. Brown and Todd Davis
Text by Susan Mary Alsop
Photography by Gordon Beall





BEFORE PHOTOGRAPHS COURTESY BROWN-DAVIS

BEFORE



AFTER

TOP: Designer Rob Brown and his partner, Todd Davis, restored a 1911 Georgian-style house they share in Georgetown. ABOVE: "The living room was dingy," says Brown. RIGHT: To brighten the space, the designers installed recessed halogen lights and painted the walls with a pale yellow glaze. Osborne & Little plaid; Rosecore carpet.





AFTER



ABOVE: The dining room still had its original French doors, fireplace and moldings. OPPOSITE: The designers joined the space to the living room, then refinished all the detailing. Scalamandré Roman shade stripe. George Smith ottoman.

It is less than six years since two young Washington, D.C., businessmen, Rob Brown and Todd Davis, decided to embark on fresh careers and establish themselves as interior designers. In a very short time their firm, Brown•Davis, has been responsible for residences in New York and Washington, winter homes in Florida, a yacht in the Caribbean and a country club in Maryland.

Among their most recent projects was the renovation of a large red-brick Georgian-style house in Georgetown. The exterior presents a severe façade, untouched since it was built in 1911 by a successful inventor of the period, Herman Hollerith, who patented the Hollerith punch card and helped to found IBM. Hollerith was careful to keep the house as grim as possible from the street so that it would not attract the attention of the tax collector. Inside, the original solid construction had fallen on hard times when the two young designers bought it from the Hollerith estate.

"When we first saw the house, it was very worn," says Davis. "Nothing had been replaced since it was built, but our overall sense was one of excitement. We could see the fine bones of the house through the dirt and grime—and the great potential of it, with the mahogany doors, the scale of the moldings and the high ceilings in the reception rooms."

Off the gallery hall lies the forty-five-foot living room, which was formerly two rooms—a drawing room and a dining room. "The drawing room was too small," says Brown, "so we knocked out the wall and pocket doors that separated it from the dining room to create one large area." The designers preserved

BELOW: "The second-floor gallery hall was the heart of the house, but its doors were off center, and it lacked architectural finesse. We stenciled a circle onto the floor to give the room a focus and to make sense of the awkward architecture."





LEFT: The former library was converted into a dining room. BELOW: "To heighten the space visually, we extended the crown molding onto the ceiling, then painted it the same mocha color as the walls." Stark rug; Kentshire lamp; Manuel Canovas table skirt fabric.

each room's distinct crown moldings, defining the spaces with a drop beam in place of the original wall. "We didn't want to destroy the differences between the rooms," Brown explains. "Our changes throughout weren't about masking over details. We listened to the architecture, and we worked with the layout instead of gutting the place."

Their main task, he says, "was to reveal the house as it once was—light and happy. We added recessed halogen lighting and replaced heavy draperies

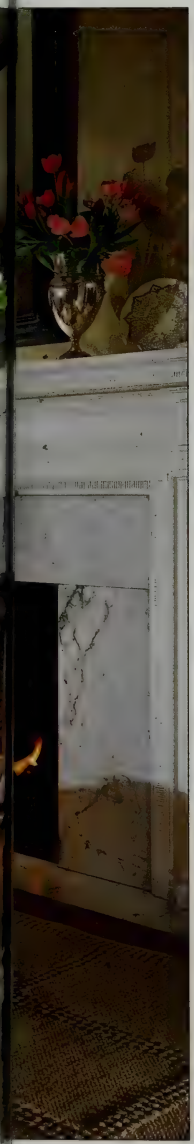
with silk taffeta ones, which are mounted as far away from the windows as possible so as not to block out the sun. As for the furniture, we enjoy architectural shapes, and this house allows us to have enough room around each piece."

For the dining room, they decided to use the former library, retaining the bookcases "to provide a casual, warm environment." To give it a greater sense of height, nineteenth-century-style molding was added to the ceiling, then painted mocha like the walls. For drama—"Everyone agrees a dining room can be more dramatic," Brown observes—a circa 1800 chandelier lights the room at night and is reflected in the Venetian mirrors. The owners' love of "a touch of Gothic" is evidenced by a large cabinet containing china and glass.

The kitchen, connected to the dining room through a rear passage, "was neither graceful nor refined," says Brown. "It was built during an era when the family never saw the kitchen—it was hidden behind a series of doors and was the sanctuary of the cook. But the functional qualities appealed to us, so we built a modern industrial kitchen that incorporates elements from the past." The designers replaced the appliances but preserved the large professional stove hood and the cabinets and open shelves. The linoleum countertop was ripped out in favor of granite, and the floors were torn up and laid with French limestone in a two-tone pattern. "To finish the space, we painted the ceiling blue."

There is still the original Otis elevator and the intercom system, installed by Hollerith, with handheld speakers in each room.

In the old days the third floor contained several bedrooms, each with what would today be considered inadequate closet space and an old-fashioned bath. "All the bedrooms in the house







RIGHT: "The kitchen was very clunky." BELOW: The designers preserved the cabinetry and professional stove hood but replaced the floors with French limestone and the counters with granite. Dropped lamps were scavenged from other rooms. Viking stove and dishwasher.

BELOW: "We knocked down two walls, converting three bedrooms into a master suite," says Brown (bottom, right, with Davis). RIGHT: The walls of the bedchamber were striéd, then waxed. Manuel Canovas lime bedcovering fabric; Scalamandré silk bed skirt and chair leather.



were the same size, and there was no clear master bedroom," Brown says. To create a master suite, the designers knocked out two walls, joining three bedrooms. Now there is a luxurious bedchamber, a combined entrance and sitting area, a large dressing room in which a wood fire burns on chilly mornings, closets galore and two large baths.

It is the view that makes this floor special. The Potomac glimmers in the distance, and closer to hand, the house's garden stretches a full acre. And it is a country garden, all green lawn and ancient trees. Visitors are astonished that a house in the heart of Georgetown can seem so peaceful, so far away from the turbulent capital. "The Hollerith family entertained a lot, and we use it very much as they did," says Rob Brown, "Now that it's back in use, it's really come alive." □







ART DECO ELAN REVISITED

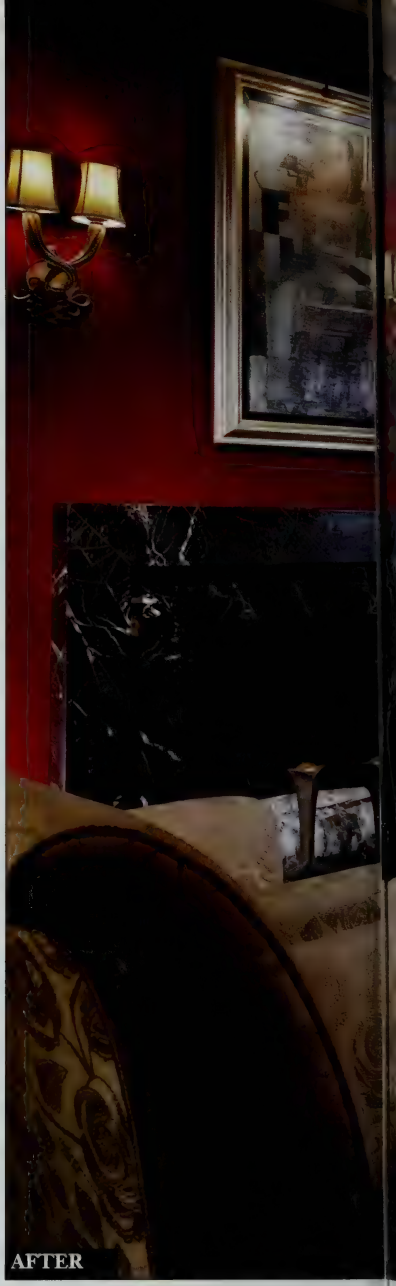
CREATING AN APPROPRIATE SETTING FOR FRENCH FURNITURE FROM THE 1930S

Interior Design by Harry Schnaper
Text by Steven M. L. Aronson
Before Photography by Edward J. North
After Photography by Durston Saylor



"The building demanded glamour and drama," says designer Harry Schnaper of a Manhattan apartment in a 1931 Emery Roth high-rise. "It made a great setting for my clients' Art Déco furnishings." BELOW: In the entrance hall, the circa 1928 console is by Joubert et Petit.





ABOVE LEFT: Only the parquetry floor remains in the living room. ABOVE: Schnaper covered the walls in wool crepe, added moldings and placed Jules Leleu sconces above the marble fire surround. The Hokanson rug was made after an André Arbus design. Lee Jofa sofa fabric.



Our building wedding-cakes, and we're at the top of one of the tiers," says the husband. The main reason he and his wife decided to purchase their terrace-wrapped three-bedroom duplex on Central Park West was that their already strongly developed interest in Art Déco furniture would be buttressed by the building itself, designed as it had been in the Déco vein by Emery Roth in 1931. Another magnet was the fact that the apartment was neither so high up that the view down was surreal and scary nor so low that the trees intruded; it was, in fact, at exactly the right level, and the views it afforded were northern, western and eastern, including the serene Central Park reservoir.

The couple—he an investment banker, she a management consultant—looked forward to creating a calm, streamlined environment, one blasted clean of the gritty city twenty floors below. The apartment, however, was in a sorry condition. Among other infelicities, the


AFTER



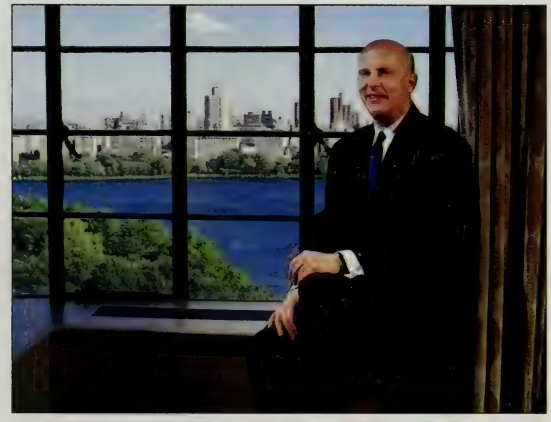
LEFT: The dining room was visually closed off from the other public areas. OPPOSITE: French doors allow the space to flow from the living room. Circa 1930 Jacques Adnet chairs flank a mahogany dining table from the same period. The chandelier was found at Sotheby's.

kitchen had been humiliated with a bad 1970s renovation, and inappropriate Spanish-style doors divided the living and dining rooms. "Still," the wife confides, "we just thought we'd replace some moldings and fix up the walls a little—we didn't think we had to gut the whole place until we met Harry and found out you don't know what you don't know."

"Harry" is the New York–based interior designer Harry Schnaper, whose self-described forte is the clean, tailored look. "We hired Harry partly because his talent runs to Art Déco," the husband explains. "We felt we were lucky to find somebody whose strength was the style we loved." The wife adds, "Harry did a walk-through and came back to us with a picture-perfect wish list. He said we needed to get the background absolutely right and that then we could take our time filling the apartment in." The challenge was that the so-called background encompassed more than 3,000 square feet and the process of getting it right—in other words, designing it to look original—would entail replastering every wall surface, adding new plaster crown moldings and baseboards, constructing new doors (starting with a handsome bronze one in what would become a mirrored vestibule), fiddling with five baths, taking out the odd closet and tearing down the odd wall, not to mention raising the odd ceiling and removing, refurbishing and reinstalling all the windows. Clearly, this was more evisceration than renovation.

"When I first walked into that living room," says Schnaper, "the architectural detail that hit me was the horizontal grid of the casement windows—I knew right off that I wanted to incorporate some element that played up that theme." The designer got his chance with the French doors and pocket doors that he and the late architectural draftsman Paul Van Eyre decided to create—the lead mullions would be the same scale as those of the windows and would line up with them and mirror the grid. At the same time, the high quality of the workmanship would be laying the foundation for the furniture to come.

"My husband and I have an identical sensibility," the wife points out. "The passion we have for French Art Déco started with him, before we even met—he was just waiting until he had a wife to act on it. He'd been going to all the antiques shows and auctions since the late eighties and knew what he wanted." The husband notes, "We don't do anything without learning about it first—we don't allow ourselves impulse buys." What they did allow themselves was a rigorous, if not draconian, four-day trip to Paris for shopping with Schnaper. So focused and ferreting were the three of them that they managed to return with a trove of possessions fit for the newly recontrived apartment. "I wanted the architecture and furniture to be simpatico but not matchy-matchy," the husband emphasizes.



ABOVE: Harry Schnaper in the living room, which has a view of the reservoir in Central Park. "Art Déco was made for apartments and city living," he says. "It's also the last great period of the decorative arts."

Off the hall is the library, its original parquetry floors stained black, its walls paneled in makore (a member of the cherry family with a particularly rich texture and grain). Two 1930 French club chairs re-covered in deep chocolate wool plush cozy up to a compatible sofa. The rug, chocolate with intersecting blue circles, was adapted from a design by Emile-Jacques Ruhlmann. The sconces and light fixture are 1930s French. Though the husband playfully nicknamed the room "the men's grill," it feels even more like a first-class lounge on an ocean liner. It opens onto a terrace that Schnaper fitted out with cedar boards and to which he added a banquette for dining.

The living room is a model of everything that a room set up for entertaining in a 1930s Art Déco building should be. The rug was inspired by a design by André Arbus and recolored by Schnaper. The large-scale circa 1945 painting over the sofa, by Paul Daxhelet, who like many Art Déco painters explored African themes,



"We weren't going to put in a country kitchen," says the wife, who is an avid cook. LEFT: The old kitchen was stripped bare. BELOW: Stained ash cabinetry, black tile and stainless steel create "an industrial style," notes Schnaper. Thermador microwave and convection oven.

RIGHT: A low ceiling crowded the library. OPPOSITE: Makore-paneled walls and glossy beams create a room that the designer describes as "totally Nick and Nora." The 1914 painting is by Henry B. Snell. Art Déco club chairs rest below a circa 1935 armillary sphere chandelier.







BELOW: The master bedroom lacked storage space. RIGHT: Next to a new *verre églomisé* cabinet are three Ruth Bernhard platinum prints and a Paul Kiss sconce. J. Robert Scott fabric for the bedcovering, the pillows and the rosewood daybed, by Dominique. Drapery fabric by Clarence House. Hokanson carpet.


BEFORE

depicts six sinewy tribesmen rowing a canoe. Across from it, over the Schnaper-designed mantel, is Bradley Walker Tomlin's *Man Painting* from 1943, purchased at auction. A Ruhlmann low table, a Süe et Mare cabinet, a stylish rosewood-and-gold-plated 1930s chair made by the French firm Dominique (reproduced to make a set of four) and Arbus-inspired benches on either side of the fireplace all help carry the Déco day. The walls are wool crepe in claret. "I wanted a really beautiful deep rich color," says the wife. "I said to Harry, 'Think chocolate pudding.'"

The four Jules Leleu light fixtures were the first things snapped up on the Paris shopping trip. "There was kind of a destiny around those sconces," the husband offers. "The lighting plan for the apartment called for six, but we never thought we would find matching ones we liked. I'd seen a pair at the modernism show at the Armory in New York in 1992, and later I saw a couple of pairs at auction and didn't buy *them* either. But then as

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AFTER





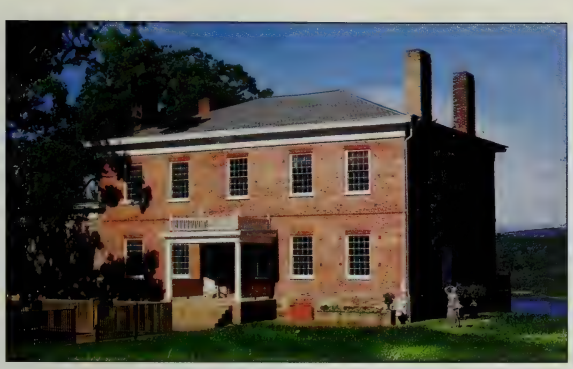
BEFORE PHOTOGRAPHY COURTESY OLIVIA GOLDSMITH

HUDSON RIVER AFFAIR

THE FIRST WIVES CLUB AUTHOR OLIVIA GOLDSMITH RESURRECTS A CLASSIC GEORGIAN HOUSE

Text by Olivia Goldsmith/Photography by Alec Marshall

AFTER



LEFT: Built by a fur trader, Beaver Hall was used as a nursing home in the 1960s but had been abandoned for many years. The author knocked down a contemporary wing, gave the house a new hip roof and designed a classical portico for the east entrance. Pella windows.



Tell me not here, it needs
not saying,
What tune the enchantress plays
In aftermaths of soft September
Or under blanching mays
For she and I were
long acquainted
And I knew all her ways.
—A. E. Housman

Only enchantment can explain what happened to me when I walked into a two-hundred-year-old house falling to bits on the Hudson River and knew immediately that I would restore it. Of course there is a long history of magic in the Hudson River valley, and Rip Van Winkle and Ichabod Crane had experienced it long before I had. I had merely come to visit my editor. Yet the spell the house cast was so powerful that, after we drove by the place, just a few hundred yards down the road, I heard myself ask if it was for sale. And though it wasn't, I called a broker—"just to see." This, despite my reality: I simply wasn't in the market. I lived in an ocean-side house in Florida and had a small stone cottage in Vermont. More to the point, I liked both of them and had no intention of making any domestic upheavals. Though no house I'd ever lived in was grand, and none had had the space for the two Oriental rugs that were my grandmother's only legacy to me, I was satisfied. Domestic upheavals are difficult for anyone, but for a writer who works at home and needs order and tranquillity to do so, they are a particular hell.

These home truths became irrelevant the moment I walked into the house. So did the thought of cost—purchase price *or* restoration—always a major consideration for a woman who must live by her wits. But I had lost mine. I was enchanted.

The house was a symphony of Georgian architecture now sitting silent between an impressive row of evergreens and the Hudson. The broken and shuttered windows, like hooded eyes, stared across the river. I've since compared



PETER A. FREED

Olivia Goldsmith restored the spirit to Beaver Hall, a circa 1803 Georgian house in Columbia County, New York. OPPOSITE ABOVE: The entrance hall had fallen into disrepair. LEFT: Goldsmith refurbished the moldings and the baluster. RIGHT: The author in the upper hall, which faces the Hudson River.



ABOVE: In the living room, the original plaster molding, which was beyond repair, was replaced by dentil molding. RIGHT: Goldsmith designed the fireplace and overmantel herself after the existing remnants. George Smith red damask; Osborne & Little wallcovering.



the house to a robber bridegroom—someone I made a deep commitment to who then emptied my pockets. But now, two and a half years after renovations began, I realize that the house isn't male in any way: It is female and, quite simply, a witch. Nothing but witchcraft could have worked so quickly in the face of my practical nature and against all the odds. And only the strongest charm (in both senses of the word) could have kept me going the last eighteen months.

How beguiling is she? Joseph Pell Lombardi, a prominent New York architect who restores many important historic houses (and owns several), wrote that "clearly it is the finest Georgian House on the Hudson River." Equally beautiful is the house's situation: She reclines seductively on four acres, overlooking the Hudson River from a pleasantly sloped bank. The house was begun at the end of the eighteenth century by Henry Van Schaack, an Anglo-Dutch loyalist. He had to flee his previous home when the rebels won the War of Independence. On his return Van Schaack and his wife, Jane, built the self-sufficient manor house and used it as their home and the center for his lucrative fur trading (though he wasn't nearly as successful at it as John Jacob Astor).

The brick Georgian is a classic four-over-four center hall design: There are only eight rooms and an upstairs and downstairs hall, but their elegant proportions are as generous as Van Schaack himself, who later built a smaller house and gave this one to his married niece.

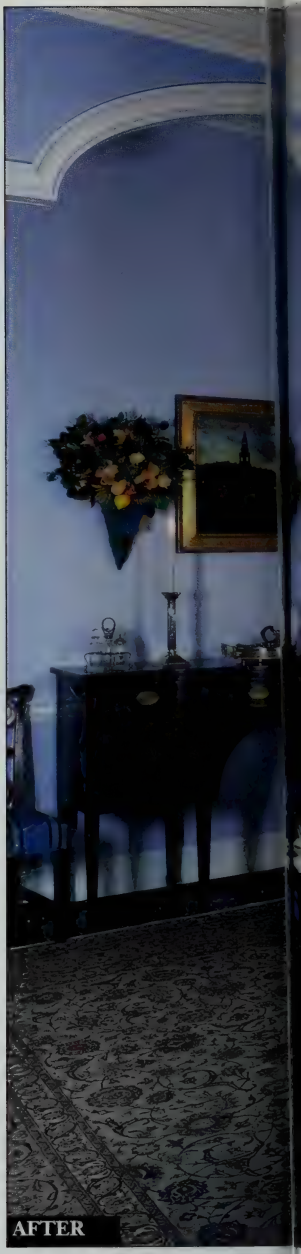
The view is more than superb—the house looks across to the west bank of the Hudson at a completely unspoiled landscape. Aside from one pasture and a tiny yellow farmhouse, the landscape must appear very much as it did when Henry Hudson sailed the *Half Moon* up and docked—according to the state historical marker—just a few hundred feet upriver before turning back to the sea. To the south, the Catskills mass in waves of lavender and blue, while at night there's only one visible light, which glows from the undulating darkness of the far side of the river.

The land was probably cleared in the early 1700s,



RIGHT: "No wall had existed between the living room and the kitchen," says Goldsmith. FAR RIGHT: A new wall was built—"I designed it with an invisible door"—and the living room's mahogany cupboards and table were restored by Philip Guttridge. Scalamandré chair stripe.





about the time that Colley Cibber wrote, "Old houses mended, / Cost little less than new before they're ended." Colley was issuing a warning that, two hundred and fifty years later, I couldn't hear. (Anyway, he was wrong. The reclamation cost a lot more than building new, but we've already established it was not a rational decision.) In my defense, who could build twenty-two-inch-thick brick walls, floors of sixteen-inch-wide fir planks or built-in cabinets of first-growth mahogany at any price today?

But the utter chaos and disrepair the house had fallen into is hard to describe. Of course, every house renovation story begins with the cliché, "The place was just a wreck when we bought it!" Yeah, right. Usually that means the new owners needed to paint the kitchen and chose to clad a bath in marble. In the macho reverse world of P.R.C.C. (Pre-Renovation Comparative Competition), this house would win as best worst. In fact, she was almost a terminal case. It was as if the split walls were skin and her entrails—wires, pipes and lathing—littered the floors. The original plaster was cracked. There was no kitchen. The heating was antiquated, the electricity dangerously outdated. With portions of the roof gone, rain and snow had badly weakened the infrastructure. Pigeons nested upstairs. Hundreds of bats—not just a dozen or a score—lived in the attic and deposited guano nightly around the house in a fairy ring of manure.

The perfection of the Georgian lines had almost been obscured by subsequent owners. As Roderic Blackburn, a local preservationist, put it, "A later owner found it necessary to gild the lily with all manner of Victorian pseudo-Georgian trim on the outside." Fascia and dentils were gone, replaced about a hundred years ago with carved corbels as well as a hideous wood porch running along the river, the roof of which darkened all of the rooms on that side of the house. But worst of all, back in the sixties (not the 1860s, mind you; the 1960s) the



LEFT: Nothing could be salvaged from the original kitchen, which had rusty pipes and rotten floorboards. New ceramic tile floors were installed, along with glass-front cabinets and a blue-and-white mosaic backsplash "inspired by New York City subway tiles."

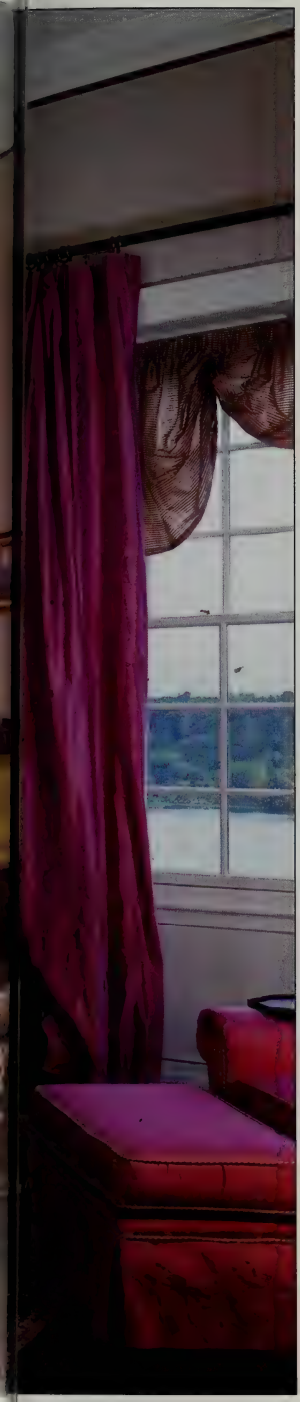


house had been used as an old-age home, and a 7,000-square-foot cinder-block excrescence extended from the south wing, complete with ramps, grab rails and what seemed like miles of linoleum. In a way, this is what saved her—no one bought the house and ruined it; the contemporary extension was too costly to remove, too ugly to ignore. There was no way the house's integrity could be salvaged without tearing down the monstrosity attached, like a lamprey, to her side.

So why not resist black magic? Because the halls measured sixteen by forty-five feet and ran east to west, from the original Dutch double door that faces the dawn to the glassed doors on the river side, which each evening confronts almost surreal, spectacular sunsets. Twenty-eight windows (each six feet high with twelve-over-twelve mullions) create a temple of light. A glorious Palladian window arches above the river in the upstairs hall, where the afternoon sun slants through to

WE WORKED FROM CRISIS TO CRISIS: THE HOUSE RESISTED. MONEY POURED OUT LIKE BLOOD.





LEFT: The second-floor master bedroom overlooks the Hudson. Goldsmith refinished the crown molding, added wainscoting and chose a pale covering for the walls. "I think Georgian architecture demands a certain simplicity," she notes. Osborne & Little silk swag.

RIGHT: The guest bedroom required a new palette. BELOW: Goldsmith painted the room pink, rebuilt the offset fireplace and extended the mantel across the chimney wall. The painting is *River Morning* by John Winslow. Ralph Lauren Home Collection chair.





stunning effect. And the ceilings! Throughout the symmetrical house, the ceilings rise twelve feet, with glorious plaster moldings.

There was more to love. Each of the three bedrooms has a fireplace, and there are four additional fireplaces on the main floor, several with the original mantels. I have always needed fireplaces. (I know all about the heat loss, but since I work at home I can far too easily get cabin fever.) Somehow, the exchange of air a chimney and fire create is impractical but as necessary to me as breathing. But perhaps best of all is the staircase, which gracefully descends, almost austere in its beauty, with balusters of bird's-eye maple and a banister worn smooth at the bottom from the countless hands that have grabbed it. The stairs are beautifully wide—four feet four inches. The seven-by-eleven rule holds—the risers are seven inches high; the stair tops eleven inches deep. Those are magical numbers for me: My birthday is on July 11.

I had been interested in Georgian architecture ever since I had lived and worked in England, but this was a serious responsibility and a major undertaking. I needed help, financial and otherwise. I had to be responsible for both renovation *and* historic preservation. I didn't use a decorator or an architect (though an engineer was necessary). The problem was that I often had to work long distance from Florida and,

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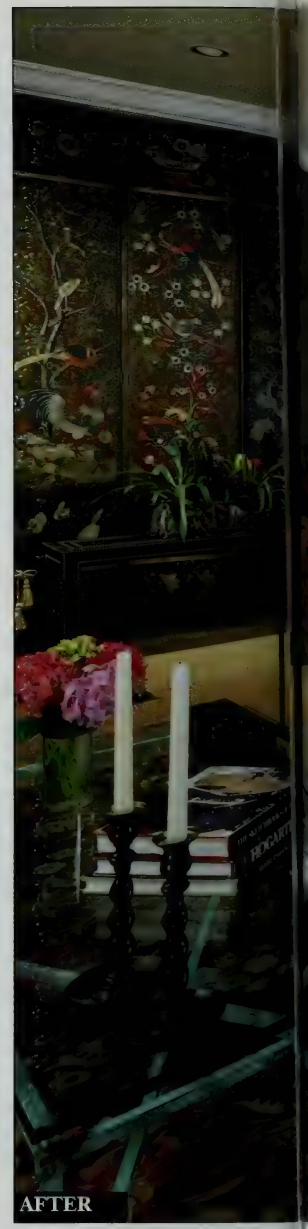
SANTA FE TRAILBLAZING

EUROPEAN FLAVOR FOR A JOHN GAW MEEM HOUSE

Interior Design by Ronald F. Bradshaw/Text by Hunter Drohojowska Philp
Before Photography by Mary Elkins/After Photography by Robert Reck

This is the story of newlyweds, though not youngsters, in their first home together. She holds a doctorate in the history of seventeenth- and eighteenth-century Britain; he manages investments. She grew up in Michigan and New York City; he is a fourth-generation Texan. Although their primary residence is in Texas, they thought that Santa Fe would offer a promising blend of southwestern climate and sophisticated cultural life. Shortly after their marriage they purchased a hilltop house built in 1949 by architect John Gaw Meem, known for iconic New Mexican structures such as La Fonda hotel on the Santa Fe Plaza.





"We wanted to update the residence without doing extensive renovations," says interior designer Ron Bradshaw of his clients' Territorial-style Santa Fe house, built by architect John Gaw Meem in 1949. ABOVE LEFT: Original ironwork accents the entrance, which is planted with native birches and evergreens.



Then came the question of renovation and interior design, since the previous owners had adhered to a regional rusticity. She was prone to wearing Chanel rather than cowboy boots and to collecting leather-bound volumes by Carlyle and Shakespeare. "Obviously, we had to salute the fact that we lived here, but I didn't want the typical Santa Fe look," she says. "I couldn't deal with skulls on the walls." They chose New York designer Ron Bradshaw to aid in their quest to meld East with Southwest.

Bradshaw, best recognized for his lavish Manhattan apartments, saw an opportunity to invent something fresh. "I tried to take the spirit of Santa Fe, its earthiness, and translate that into an ordered, disciplined and European feeling," he explains.

The Territorial-style house was de-

OPPOSITE: The arched French doors in the living room were squared off and the windows readied for valances. ABOVE: "We created two main seating areas." Italian candlesticks and 17th-century Dutch screen from Sotheby's. Pillow needlepoint from ABC Carpet. Aubusson carpet from Christie's.



LEFT: "The dining room had a dark, dated tile floor." BELOW: Crimson walls lend richness to the space. Sotheby's candlesticks and needlepoint rug. Marvin Alexander chandelier. Oak table from Manheim Galleries. Osborne & Little drapery and wall damask. Valance fabric, Quadrille. Edelman chair leather.

doors drew attention to the off-center perspective rather than the view. Bradshaw replaced them with simple painted moldings and French doors. Now the view is straight out to the mountains and sky, not to the architectural irregularity.

A few minor changes in the living room simplified a complicated space. Bradshaw cleaned up an end wall by moving the door to a coat closet to the entrance hall. The paneling around the wet bar was bleached, and unsightly glass shelves were eliminated. To lend height to the space, soffits were removed, and the arched French door frames were squared. In this and other rooms, Bradshaw mounted valances with



signed with two stories, but from the street it looks as if it has only one. Owners in the sixties reworked the lower level. The incremental modernization and heavy remodeling caused the John Gaw Meem Society to withdraw its certification of the property, although the bones of the original house are apparent.

As a result of these alterations, the interiors posed some problems, the most significant of which the designer and clients had to remedy with an optical illusion. The entrance hall was slightly askew from the staircase, which led to enormous double-height windows. Dark wood moldings and heavy carved oak

Roman shades on the windows to underscore the impression of higher ceilings.

Bradshaw spent the first eight months refinishing the walls, using a combination of techniques such as combing and handtroweling plaster, in hues that range from pale cream to apple green to chocolate. "When I see the colors out there, I



LEFT: The husband's office. BELOW: "He asked for a red study that would incorporate his collection of Native American and Middle Eastern rugs," says Bradshaw. Brunschwig & Fils paisley and Scalamandré trim on club chair and ottoman. Edelman chair leather. Valance fabric and trim, Boussac.

think of natural materials," he says. "I thought it was better to put the ground colors, like sand and sage, in the house and leave the sunset colors outside."

The designer and his clients imagined that the house had been occupied by prosperous European settlers during the nineteenth century. They had a vision of modern comfort, with richly textured fabrics and antique furniture from Spain, England or the Netherlands. "I wanted to use period pieces that were more in keeping with old Spanish colonial locations," explains Bradshaw.

The large living room is effectively divided between nature and culture, with a magnificent view on one side and the





LEFT: "The master bedroom was rearranged to offer maximum enjoyment of the spectacular view." BELOW: "The room is now calm and neutral." Lee Jofa chintz. Clarence House striped fabric on bed. Christopher Norman taupe pillow silk. Aubusson rug, Patterson, Flynn, Martin & Manges. Rosecore carpet.

fireplace and rare books on the other. Two sofas were positioned for conversation areas. A grand piano, a Dutch tall case clock and a somber oil by contemporary artist Joe Andoe add weight and drama to one side of the room. At the opposite side, arched doorways leading to the kitchen and dining room bookend a seventeenth-century Dutch leather screen.

The husband's office, which has windows looking out to the front lawn, was glazed in deep claret. The room was outfitted with tufted leather chairs, an antique desk, Middle Eastern and Native American rugs and his collection of Aaron Siskind photographs and paintings by southwestern artists.





LEFT: "We kept the layout of the master bath but put in new finishes," says Ron Bradshaw (right). BELOW: "The marble refines the area." Antique standing mirror, Christie's. Marvin Alexander chandelier. Wall sconces and plaid taffeta, Christopher Norman. Lee Jofa chintz. Fixtures, Kohler. Boussac wallcoverings.





In the master suite upstairs, the bed was positioned to take maximum advantage of the view. Bradshaw had the fireplace wall decorated in pale greens, ocher, corals and creams. The walls of the bedroom were troweled and rubbed with beeswax for a lustrous surface. A George III armoire and a Charles II chest bring a sense of scale to the room. The wife had initially preferred fine-boned English Neoclassical antiques. "The mistakes you make on your own are usually about scale," she says. "That's why it's important to have a designer, someone who's trained and has an eye for that."

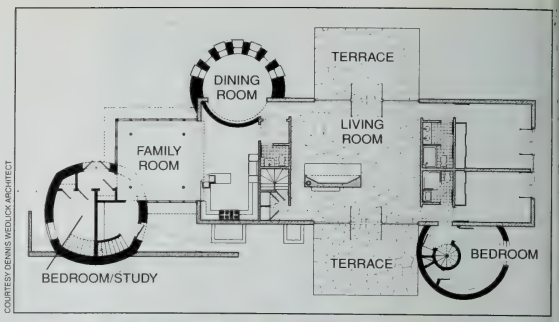
"Without doing major structural renovations, we softened the architectural details, replacing the then trendy sixties tiles and other finishes with ones in keeping with the area and the clients' furniture," says Ron Bradshaw. "We updated the house without giving it a 'time stamp.' The new materials and finishes will be as appropriate thirty years from now." □

ARCHITECTURE

SHOCK OF THE NEW

SURPRISING ADDITIONS TO A 1951 PHILIP JOHNSON HOUSE

Architecture by Dennis Wedlick, AIA
Text by Paul Goldberger
Photography by Jeff Goldberg/Esto



COURTESY DENNIS WEDLICK ARCHITECT

AFTER

It would seem, at first glance, like the most outrageous way imaginable to treat a forty-six-year-old Philip Johnson house that is one of the prized relics of the architect's Miesian period. Tacking three two-story bulbous copper forms onto Johnson's low, delicate box of brick and glass? What kind of respect is that? It's as if Mies van der Rohe had been captured by three UFOs: Philip Johnson's early work has been surrounded by objects from another world.



BEFORE PHOTOGRAPH © ERA STOLLER/ESTO

Dennis Wedlick added on to Philip Johnson's Oneto House (left) for new owners. BELOW: At the front, Wedlick's sculptural forms highlight the linearity of the elder architect's design. OPPOSITE: The floor plan shows the integration of the circular elements with the axial house.



"This is the most important of the houses I built in that period," says Johnson. "What Dennis did is courteous to the original and adds some interesting shapes of more modern inspiration." OPPOSITE: The copper-faced conical dining structure rises above the brick-clad residence.

RIGHT: A brick wall separates the glazed entrance hall from the living room. BELOW: The two-story children's wing rims the front terrace, whose stone paving extends to the interior. "Despite the whimsy and scale of mine," Wedlick comments, "Philip's building dominates."



But that is precisely what Dennis Wedlick, the architect who expanded Johnson's Oneto House in New York for a couple with three young children, intended. He understood that the only plausible way to add to the pristine, self-contained modernist landmark was to do something entirely different—to think of the additions quite literally as representing another world—and thus allow Johnson's house to remain as a thing unto itself.

"I wanted to keep the existing house as the main feature, and I realized that I had to break the addition into pieces that would look less like buildings than like objects or overgrown plantings," says Wedlick. "That way the original house would be the only thing you read clearly as a piece of architecture."

It is a daring approach—to honor the original by appearing, at least superficially, to be defying it—and there is some-



TER



"Because it was all solids and voids," says Wedlick, "I only had to cut into the house minimally." LEFT: The living room once led to a butler's pantry. BELOW: Past the living room, the dining wing "required notching an existing wall, though we kept the corner of the perfect Miesian box."

thing paradoxical to it as well, since Wedlick's large, sculptural additions defer to the house by virtually overwhelming it. Yet these three additions manage, despite their size, to recede into the background. The taut clarity of Johnson's four-room structure, which is more a pavilion than a full-fledged house, sets the architectural agenda: A modernist energy bursts through the composition Wedlick has created, anchoring and controlling the whole in spite of the impressive volumes and outlines of the new sections.

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Philip Johnson emerges unscathed, which was Wedlick's intention. After all, he began his career with a twelve-year stint in Johnson's office, designing projects as diverse as a historicist skyscraper in Detroit and the town hall for Disney's town of Celebration, Florida, and he had no desire to overthrow his master. Still, it is a startling design, and there was no question that Johnson was hesitant when Wedlick first showed it to him.

"I was intrigued, I have to admit—it's

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"The house is quite romantic," Wedlick notes, "with a modest interior for a simple way of living." ABOVE: The Hudson River view is the focus of the family room, which was formerly a courtyard. Wedlick's wavy roof recalls the canopy that hung over the courtyard.

"I came at this programmatically," says Wedlick. "While the constructions and the way of enlarging a house with foreign parts are unusual, my whole intent was making a home suitable for a family." BELOW: The west-facing study is on the second floor of the cylindrical form.





Wedlick clustered his pieces around the flat-roofed building "in the style of the landscape," he says, "as if they were trees that got too large and began to overgrow the house." On the river side, the dining structure, at center, "adds an evergreen to the setting."



SAN FRANCISCO REVIVAL

A WORN-OUT APARTMENT IS REWORKED IN PACIFIC HEIGHTS

Interior Design by Suzanne Tucker, ASID
Architecture by Andrew Skurman, AIA
Text by Penelope Rowlands/Photography by Jamie Hadley



BEFORE PHOTOGRAPHY COURTESY SUZANNE TUCKER

BEFORE



AFTER

"We needed to make better use of the spaces," says Suzanne Tucker of her clients' San Francisco apartment, which she collaborated on with architect Andrew Skurman. TOP: The former entrance hall. ABOVE: The new library. Torchères, Christie's. Marvin Alexander sconces.

RIGHT: A window was covered and two arched recesses put into the living room. BELOW: "I took the overall colors from the coromandel screen and the antique carpet," says Tucker. Pierre Frey floral chair fabric. Ushak rug from Beauvais. Brunschwig & Fils sofa fabric.



When designer Suzanne Tucker was hired to work on a 1940s apartment in San Francisco's Pacific Heights, her clients—a Swedish couple now residing in California—planned on "just giving a coat of paint" to the well-preserved interior. But Tucker once worked with Michael Taylor, and she shares the legendary decorator's preoccupation with scale. "I'm very strong on getting the architecture in place first," says Tucker, whose firm, Tucker & Marks, is based in San Francisco. "If the bones aren't right to begin with, everything is off."

How these particular bones should be reset was immediately obvious to Tuck-



TER



LEFT: "The paneling and moldings were stripped from the living room; we wanted to keep things simple and understated." BELOW: Picasso's *Femme au Chignon*, 1957, is in the recess. Christopher Norman fabrics for window seat pillows and balloon draperies. Bergères, Christie's.

er, whose quarrels with the place began, quite literally, at its front door. "There was no graceful transition between the small elevator area and an intimate private home," she says. Instead, visitors arriving at the floor walked from one almost wastefully large space to another as they stepped from the elevator landing to the apartment's entrance hall. Collaborating with architect Andrew Skurman, Tucker moved the entrance wall outward, reducing the size of the landing and creating a new area within the residence: a perfectly square vestibule with an intricate inlaid floor made of tulip, ebony and other exotic woods.

RIGHT: "The dining room had a boxy configuration and dark wood walls and floor," recalls Tucker. BELOW: "The arch now softens the space." A mid-18th-century Flemish verdure tapestry faces an Irish Neoclassical mahogany table and a suite of English cane-back chairs.



Beyond the vestibule, Tucker transformed the once vast entrance hall into a library. The wall paneling and bookshelves she installed are of a rich English brown oak ("We bought it as huge logs"); after undergoing "a bit of distressing, a bit of aging," they look as if they'd been lifted from one of England's stately homes. The coffered ceiling, which had long since begun to sag, was removed. ("We simplified the ceiling because we complicated the walls," Tucker explains.) To preserve the integrity of the paneling, some doors were taken out or artfully disguised.

In every room, Tucker aimed for a qui-

"The clients asked for European elegance," says Tucker (below left). BELOW RIGHT: An extended arch connects the master bedroom to a dressing room. RIGHT: "We created a storage area within the arch." Cowtan & Tout drapery fabric over Brunschwig & Fils sheers. Stark carpet.





et opulence, as her clients dislike anything brassy or bright. "I can't stand it when you come in and everything seems to shine and sparkle," the wife comments. Wherever possible, Tucker toned things down, replacing marble-tile floors with tempered Versailles parquetry. Also tamed were the sharply rectilinear doorways, which became archways; these work together throughout the space, "repeating the arches in an enfilade effect," she points out. Even the walls now have a long-established look, having been finished with a subtle English glaze by noted Bay Area custom finisher Elisa Stancil. "It gives an aged look, a permanence," Tucker says. "It softens everything."

An old European atmosphere suited the clients. The wife wanted the rooms to recall the serene interiors of her grandparents' apartment in Göteborg, the Swedish port city, and their summer house nearby. During her childhood visits she became intimately acquainted with their antique furniture by playing hide-and-seek under and behind the tables, sofas and chairs.

The living room provides a perfect illustration of Tucker's restrained approach. It imparts what she describes as "a classical feeling, a sense of tradition." But it wasn't always so. Here too, Tucker removed moldings and changed the wall paneling. To heighten the symmetry, she covered a window to the right of the fireplace, putting in its place one of two softly arched recesses that flank the carved Louis XVI limestone mantel.

"What started this room was the Ushak rug and the coromandel screen," she says. "They inspired the colors." She used muted tones and, because she "didn't want a lot to compete with the antiques," kept pattern to a minimum, creating depth and interest by juxtaposing a variety of textures and materials. A pair of Louis XVI bergères, for example, upholstered in an apricot gauffraged velvet, bracket a circa 1800 Dutch inlaid marquetry center table. Although there are some important pieces, nothing shouts for attention.

Subtlety prevails in the adjacent dining room as well, which is dominated by a large Flemish tapestry. Joined by wide archways, the dining and living rooms are united by compatible yet distinct colors. "They needed to complement each other but also stand on their own," says Tucker.

In deference to the view—the rooms look out to the Golden Gate Bridge and the Marin County hills—she opted for transparency: "I wanted to keep to something light, something you'd be able to see through," she says of the English cane-back chairs she chose for both the main dining table and the Directoire table in the window niche.

As for the view, it's a classic San Francisco postcard—majestic bridge, passing ships, brilliant bay—and the owners never tire of it. From a decorator's perspective, though, even a great vista can be a complication. "In view apartments, you're always drawn to the windows," remarks Tucker. Banquettes at the dining

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"I CAN'T STAND IT WHEN YOU COME IN AND EVERYTHING SEEMS TO SHINE AND SPARKLE."





A NEW YORK TRENDSETTER

FRESH OUTLOOK FOR FAITH POPCORN'S UPPER EAST SIDE TOWN HOUSE





Interior Design by Robert Bray and Michael Schaible
Text by Judith Thurman
Before Photography by Billy Cunningham
After Photography by Scott Frances





Robert Bray and Michael Schaible designed a New York town house for trend forecaster and author Faith Popcorn (above far left). "We didn't do a lot of structural work," says Bray. "We changed the mantels, simplified the moldings and made the lighting less imposing." LEFT: Hirschfeld's *Faith Popcorn and Her Dog* is in the entrance hall.



Forecasting the future has always been women's work. The first great futurist of recorded history was, like Faith Popcorn, a charismatic woman who advised the mighty of her day on running their empires. Strategy and image repositioning were as much her forte as prophecy. Her advice was costly, but her clients swore by it. She too worked primarily with women and ran her consulting business from her residence. The Cumaean sibyl, however, lived in a cave, and there is, unfortunately, no reliable description of its décor.

For the modern oracle as for the ancient one, there are no fixed boundaries between life and work. "You can't watch the future forty hours a week," says Popcorn. "It's a twenty-four-hour-a-day commitment." Even though she coined the term *cocooning* to describe the trend for "or-

"Faith is concerned with trends, but we didn't want to create something that would quickly become last year's news," Bray notes. OPPOSITE ABOVE: The living room in its previous incarnation. ABOVE: The designers gave it a streamlined elegance, with a tufted borne in place of a sofa and blinds instead of draperies. Carpet from Safavieh.

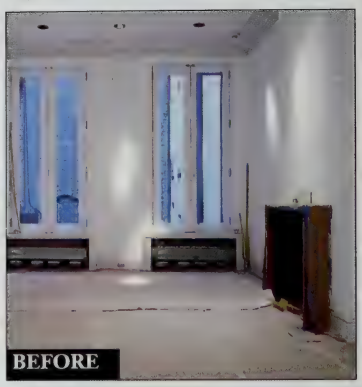
BELOW: The narrowness of the rooms posed a challenge for the designers. RIGHT: An ebonized oak table is set near Jean Prouvé's aluminum-and-wood sideboard. The late-19th-century oil is from Bernd Goeckler Antiques. Karl Kemp & Associates iron candlesticks. Old World Weavers chair fabric.

dering in, hunkering down and nestling," the futurist and author of such books as *Clicking* and *The Popcorn Report: Faith Popcorn on the Future of Your Company, Your World, Your Life* spends much of her time on jets and in hotel rooms. To maximize their precious time with her, clients often come to stay at her New York apartment, where they brainstorm in the living room and hold meetings at the dining table. Popcorn's vivacious Japanese Chin, Miyake, is the official greeter; her sister, Mechele, is the president of her company, BrainReserve; her best friend, Lys, cowrites her books; and the children of her staff have a nursery on the top floor.

"BrainReserve is a family," Popcorn explains. "It's run on a relational model, not a hierarchical one. That's part of a trend I call Eveolution. Women have a natural gift for integrating the personal with the professional." In that sense, her residence fits the definition of a cocoon very nicely. It's an organic refuge from a predatory world whose inhabitants, whatever their species, are busy morphing.

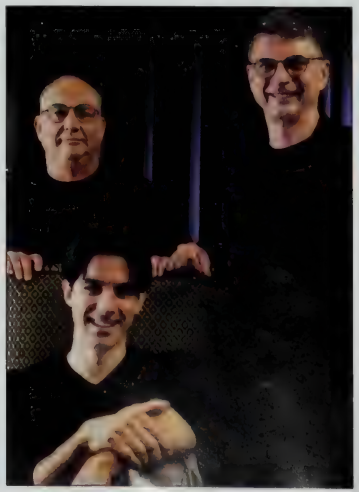
Faith Popcorn, says her friend and designer Robert Bray, is a "see it, love it, buy it, do it sort of person," and that's how she came to own the narrow six-story town house she stumbled on by chance. "I've never known anyone who thinks so fast or functions with such flexibility," he adds. "That sometimes makes her hard to keep up with. Luckily, I'm flighty."

Bray and his partner, Michael Schaible, have a long history with their client: She was an advertising wunderkind a few years out of drama school and they were "the new boys on the block" when they designed Popcorn's first New York apartment—a modest L-shaped studio in a postwar high-rise. That was twenty-seven years ago, and



their radically purist approach to the unprepossessing space launched a trend that hadn't yet been dubbed high tech. "Faith," says Bray, "was the first to get a platform with industrial carpeting, wire shelving, porcelain factory lights and an architect's plan file for a table. We didn't know we were innovators, we just didn't have any money." Despite the fact that Popcorn's fortunes have, as she would say, "clicked," she still owns the studio. "Walt Disney," she points out, "kept his studio, too. And Andrew Carnegie slept on his poor-boy's metal cot. Chanel reconstructed her bedroom in the convent orphanage she grew up in." To see where you're going, it helps to know where you've come from, which is what Popcorn would call Anchoring.

Popcorn was still living in the minimalist studio when she bought the town house.



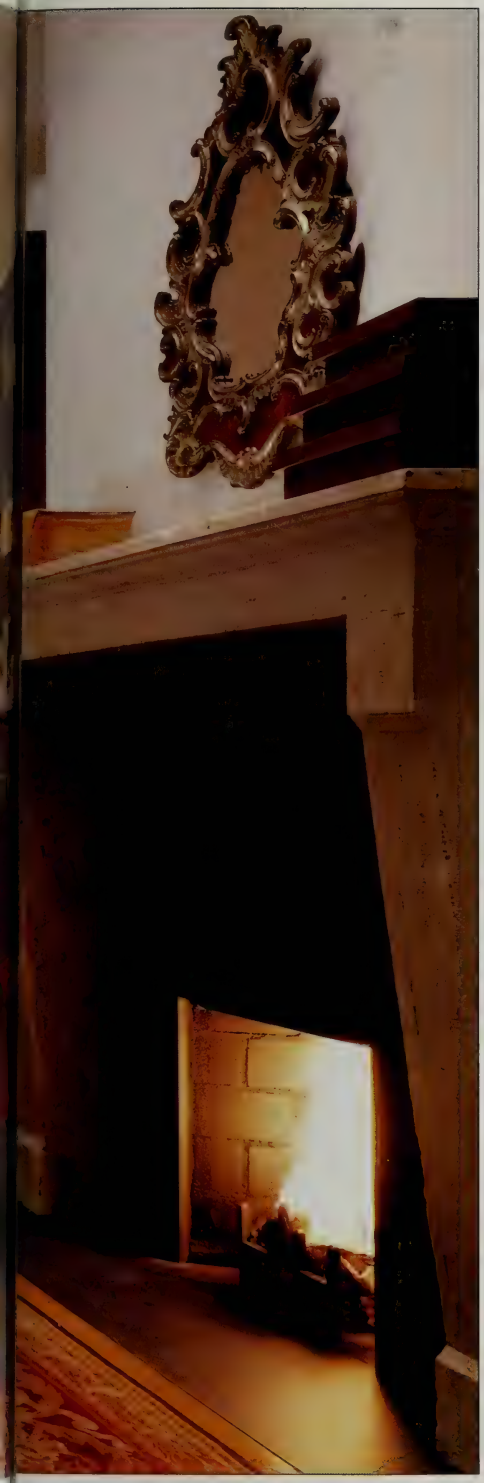
LEFT: "Faith entertains so often, her house had to function differently," says Bray, top left, with Schaible, right, and associate Mitchell Turnbough. "It's like a divine little European hotel—gracious and cozy."







AFTER



BELOW: Popcorn's third-floor study was a simple room. LEFT: "We decided to unify the spaces with deep raisin reds and wood blinds," says Bray. A velvet-covered sofa and mahogany bookcases join a nickel-plated desk. Baroque-style mirror from Bernd Goeckler Antiques. The Aubusson is from Safavieh.



"I kept planning to move," she says, "but I never got around to it." Even though she was bucking a trend by "upsizing" dramatically, she asked her design team, which included Bray, Schaible and their associate, Mitchell Turnbough, for a "soothing, embracingly cozy environment." It had to be "kid- and dog-proof," and it had to meet her criteria for a cocoon: "comfort and control; peace and protection."

"Faith is the original partisan of rational glamour, and she was tired of things getting ruined," says Bray. "She entertains constantly, and the small reception rooms had to accommodate big parties of eclectic guests. My imaginary model for the house was one of those low-key but exclusive Left Bank hotels with twelve rooms and an avant-garde clientele who keep the address to themselves. It's sensuous but gender neutral, and that's a nice irony, considering that Faith is redefining women's place in corporate America. Our vision of her world was out of the doll's house and into the men's club."

The rooms needed very little architectural renovation. Bray and Schaible stripped away some extraneous details to expose the fine bones of the spaces and to let the light in. The scale of the town house, which is only thirteen feet wide, was as great a challenge to the designers as their client's kinetic lifestyle. "We broke all the classical rules for decorating narrow rooms," says Schaible. "The received wisdom is that you make them look wider and scale down the furnishings. But we both love odd shapes, and we've outgrown our youthful orthodoxy about proportions."

The feeling of the living room is, like the period of the house, nineteenth century. "It's undraped Victorian," notes Bray. "Faith actually has lots of doodads and a collection of dog paintings, but they're all in her rose-covered cottage in the country. Here, we've used texture rather than pattern to provide the richness, and there's an interesting tension—which is, come to think of it, quite Victorian—between decorum and transgression."

Instead of a conventional

"WE BROKE ALL THE RULES FOR NARROW ROOMS. WE'VE OUTGROWN OUR ORTHODOXY ABOUT PROPORTIONS."

BELOW: The designers modified the moldings in the master bedroom and installed a limestone mantel. RIGHT: The bedroom features sheer hangings and an iron bed. "We solved the design problems with traditional devices that add comfort and romance," says Bray. Bed from Alice's of SoHo.


BEFORE

sofa, the partners designed a plump borne upholstered in putty-colored cotton and placed it at the center of the living room, encircled by low armchairs in the same style. The chairs, observes Schaible, "are just as comfortable for perching as for reading or lounging." Sober wood blinds exaggerate the ceiling height. The French limestone mantels in the main rooms are, Bray allows, "ridiculously overscale," yet their cheeky grandeur pays a kind of homage to their client's confidence and ambition. "I wasn't sure about them," Popcorn recalls, "so Bob and Michael did mock-ups in Styrofoam. When my friends assumed they were art, I knew they would work."

Popcorn, like the sibyl, is big on "Saloning" but not on domesticity, and she replaced the old first-floor kitchen with a high-tech home office and reception area. Bray and Schaible tucked "the world's most glamorous and functional ship's galley" onto the second-floor landing. It's hidden behind a swath of royal-purple velvet that wouldn't be out of place in the

continued on page


AFTER



FLORIDA FINESSE



Juan Montoya (above) designed a two-story penthouse apartment for a couple in Bal Harbour, Florida, that has views of the Atlantic Ocean and the Miami skyline. "At this level," he says, "you feel like you're floating in the sky or in the middle of the ocean."

BELOW: The apartment was a shell. RIGHT: Montoya designed the curving staircase in the entrance hall "to achieve a smooth transition to the upper floor." He installed an inlaid onyx-and-marble floor to reflect the sky beyond. The watercolor and bronze are by Fernando Botero.



BEFORE



AFTER

Ultimately, I'm just a tailor," says New York–based interior designer Juan Montoya. "I'm the one who's going to say, 'A little bit shorter, a little bit longer.' I'm the one who's going to open the lapels and decide whether to use three buttons or four." That philosophy may underlie Montoya's work, but for a couple's penthouse apartment in Bal Harbour, Florida, he had to create the cloth as well as sew the suit.

A certain serendipity prevailed during the project, the transformation of an empty shell—just concrete and studs—into a dramatic two-story oceanfront penthouse. Montoya, accompanied by project director Shaler Ladd III, first s[illegible] the apartment when it

CONJURING A POLISHED PENTHOUSE FROM A CONCRETE SHELL

Interior Design by Juan Montoya, ASID/Text by Beth Dunlop/Photography by Dan Forer







LEFT: Montoya added columns—one is structural—to separate the gallery and living room. The Biedermeier bench and the gueridon are from Bernd Goeckler Antiques. The 1930s Adnet table, at left, is from L'Art de Vivre. Sofa and low table by Nancy Corzine.

RIGHT: "The dining room view is no view," says Montoya. BELOW: The designer arranged the room "to allow one to focus on the interior." He put in cove ceilings, from which hang 1930s Murano glass chandeliers from L'Art de Vivre. Damask wallcovering by Nancy Corzine.





had no owner and no specific future, and he dreamed of working on it. Even as raw space, it had enormous allure. "You could see the water from every vantage point," he says. "It was really quite extraordinary." The apartment was bought and sold several times before the current owners acquired it. They had seen Montoya's work in South America and sought him out in New York, unaware that he was already familiar with the space.

Like the architects and designers who gave Florida its architectural identity in the boom years after World War I, Montoya drew his inspiration from the Mediterranean, "but in a delicate, modern way." Faced with a penthouse twenty-six stories in the air, he chose to ground it with references to Greek and Roman architecture, giving it a processional order.

Montoya treated the foyer as if it were a courtyard, with columns and a lighted, recessed rotunda to reinforce the theme. The foyer leads into a larger entrance hall, and from there the choices are several. "In any job I like to have a sense of layers," says Montoya. "I like the idea that you have places to hide, places to change your perspective." For the entrance hall, he designed a patterned



"I WANTED EVERYTHING TO BE LIKE A COCOON," SAYS MONTOYA, "AN ENCLOSED AREA THAT'S WARM AND INVITING."

LEFT: Montoya added a barrel-vaulted ceiling in the library. BELOW: "An interplay of texture, pattern and color gives the room a warm feeling," he says. The oils are by, left to right, William Bailey, Milton Avery and David Hockney. Sofa fabric, Clarence House; Holly Hunt drapery fabric.

OPPOSITE: On the second floor, the designer conceived "a more informal environment." OPPOSITE BELOW: An 18th-century French hall lantern from Kentshire Galleries hangs above the stairwell. Roman shade fabric by Clarence House. Patterson, Flynn, Martin & Manges carpet.

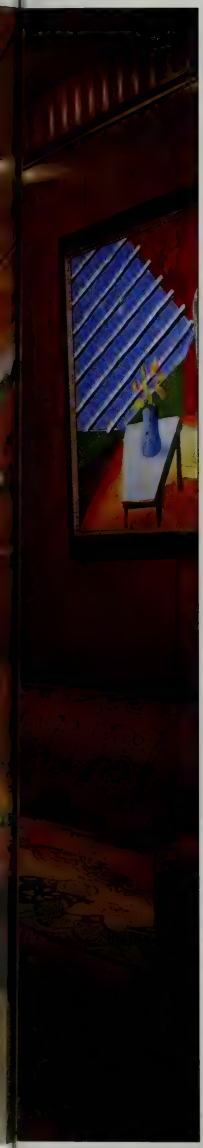

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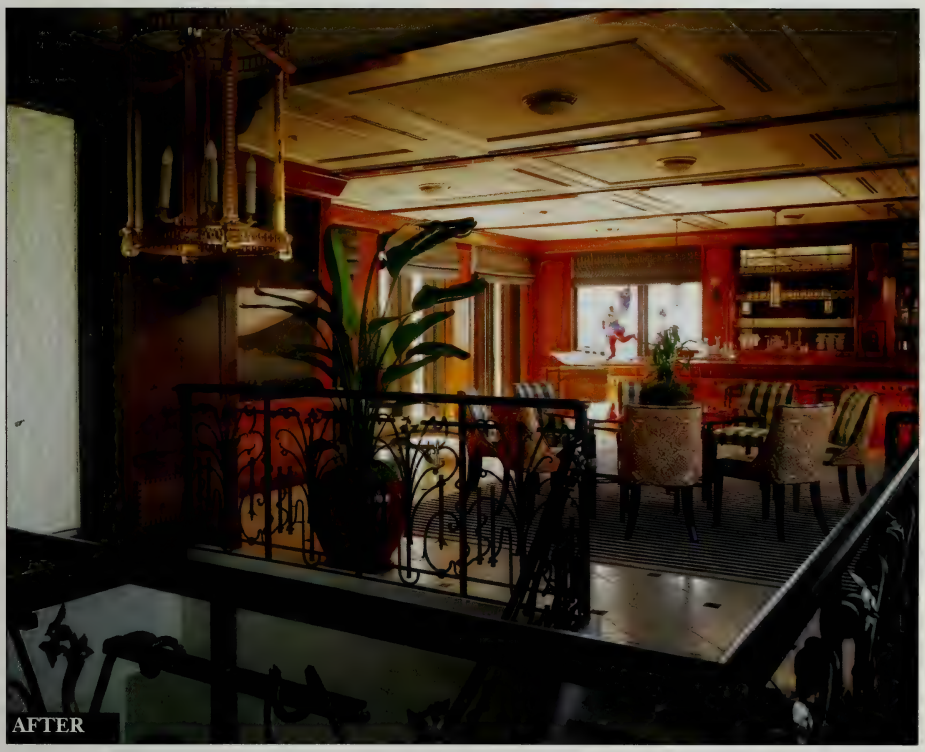
and entertaining. The original site of the kitchen became the library.

The two floors of the apartment needed to be connected as well. Montoya designed a curving staircase with iron railings coated in black wax and rubbed with gold mica powder, which gives his ornamental design a further glimmer.

The couple had acquired

might succumb to the allure of the sea and focus the design on the view, Montoya did not allow it to dominate the entire apartment. The view does rule in some spots, however. The second floor opens out onto an expansive terrace, a rooftop swimming pool and ocean vistas. "You walk upstairs and see this enormous amount of water," says Montoya. "There's a won-




AFTER

onyx floor. "I did endless studies and decided to use green onyx to impart the idea of transparency, of the water."

As initially laid out by the building's architect, the apartment was to have a prominently placed kitchen, and the public and private areas were not clearly separated. Montoya usurped a downstairs guest bedroom and turned it into the kitchen, giving the more significant locations—and views—to rooms used for living

some fine antiques over the years, and they also collected paintings and sculpture, including a number of works by Fernando Botero. For Montoya, this provided the opportunity "not to fill the space but to direct the eye." In the gallery, a white-marble Botero sculpture sits on a parcel-gilt mahogany-and-ormolu Empire table by Jacob and is flanked by gilt urns, each piece underscoring the importance of the others.

While many designers

derful feeling of being on a yacht." As a result, Montoya chose to use traditional yacht detailing in the guest bedroom, with inlaid paneling, wood and white trim, nautical lighting and crisp, neutral fabrics.

By contrast, the cherry-paneled library, on the first floor, offers the opportunity to nestle in. "I wanted everything to be like a cocoon," says Montoya, "an enclosed area that's warm and inviting." He raised its ceiling,



BEFORE

LEFT: The guest bedroom's view dictated the design. BELOW: "I put in a platform so guests could lie in bed and see the ocean," says Montoya. The striped carpet, by Patterson, Flynn, Martin & Manges, and the inlaid paneling impart a nautical tone. Bed by Avery Boardman.

OPPOSITE: "For the wife, I wanted to create a very luxurious master bath," says Montoya. OPPOSITE BELOW: He installed a raised whirlpool tub that overlooks the ocean. A barrel-vaulted ceiling makes the room more spacious. The tub hardware is from P. E. Guerin.

AFTER

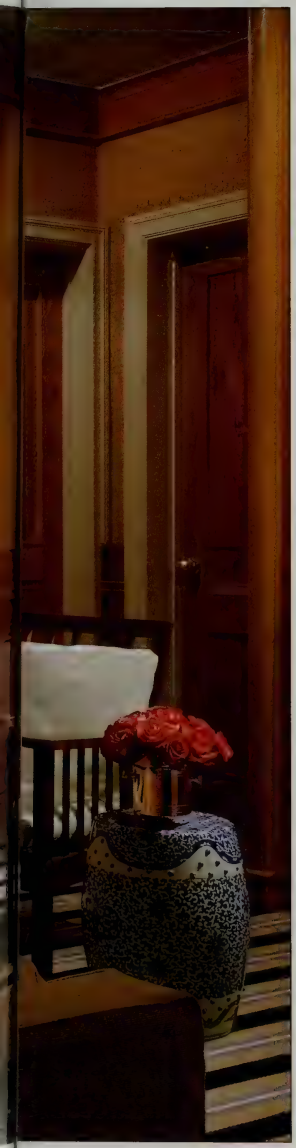

BEFORE

orful kimono-inspired fabric. Montoya took the lead from the fabric, designing a carpet with a simple repeated pattern.

He turned the dining room inward, in part because he felt it had "the least interesting views." The Murano glass chandeliers were made by Veronese in about 1936 for the Lido Cabaret in Paris. "I thought they would be so outrageous," he says, "and I don't usually go for crystal chandeliers."

and tables in a precise fashion that helps to define the open plan. But the room also had to be "a place where you could look out and enjoy the view." Indeed, with floor-to-ceiling windows, it is almost like being on the prow of a very tall ship.

"Although the ocean is three hundred feet below, I read it as a continuation of the apartment," the designer says, "as if you're floating on the water." It's an appropriately dreamlike image for Montoya, since this was a space he had long dreamed of shaping. Or tailoring, if you will. □




AFTER

giving the room a barrel vault with cove lighting. Three paintings—by William Bailey, Milton Avery and David Hockney—hang over the sixteen-foot-long sofa, which is covered in a col-

RAZING MANHATTAN

COMPLETE OVERHAUL FOR A GRACIOUS HIGH-RISE APARTMENT



Architecture by Alan Wanzenberg, AIA
Interior Design by Jed Johnson & Associates
Text by Jeffrey Simpson
Photography by Edward J. North









ABOVE: "We removed a reflecting pool that was inside the entrance and eliminated the structural columns," says architect Alan Wanzenberg of a New York apartment.

LEFT: The living room combines such family heirlooms as Louis XV fauteuils with a Louis XVI console, from Reymer-Jourdan, and Kangxi vases, from Sotheby's.

Restrictions are a fact of life in most co-ops in Manhattan. So it was with a sense of wonder that architect Alan Wanzenberg had what he calls "a unique opportunity to be bold" in a building that his client also happens to own. "Because of that, and because it isn't a designated landmark, we were able to move structural columns, we could move windows and we could create pavilions outside where there had been terraces."

Alongside this freedom, however, were deep territorial roots that had to be respected. "The relationship between our clients and the building goes back three generations, and that was central to the project," Wanzenberg explains. "The hus-









ABOVE: A dressing room and bath were converted into the formal dining room. RIGHT: "The central beam couldn't be moved, so we created two interior domes that made the ceiling feel as high as possible and allowed space for the pair of antique Swedish chandeliers," says Wanzenberg. Regency sideboard from Agostino Antiques.

band's grandfather built the building; it was his apartment, and then it belonged to our client's mother. The husband has lived in the building all his life, and his wife has lived there since they got married."

And though the couple were very attached to the traditions of their piece of real estate, they wanted to "eliminate the ghosts." Under the grandfather's reign the interiors had had dark paneling, somber colors and a quasi-English look. Arthur Dunnam, the interior designer who worked on the apartment for Jed Johnson & Associates, the firm founded by Wanzenberg's late partner, says, "The husband's mother gave the apartment an *Aunt-*











ABOVE: A wood-paneled library was constructed next to the living room. RIGHT: "The husband is the third generation to have lived here," says designer Arthur Dunnam. "He and his wife wanted a traditional style that respected its roots." Armchair from George Subkoff, with Arthur Sanderson & Sons fabric. Clarence House suede on Regency chairs.

ie Mame modernist feel to counteract *her* father's style, so it was all Danish modern paneling, circular columns sheathed in orange glass mosaic and a little fountain with a reflecting pool inside the front door."

The clients made just two demands: Sweep out the cobwebs, olde English and modern, and take advantage of the views. "All of the reception rooms were across the front, and the master bedroom and the study were in the back," says Wanzenberg. "Because the vista up Central Park is staggering, they wanted the views to be part of their daily lives, so we turned the apartment around."

The master bedroom, the library, the living room and











ABOVE: "All the main rooms were at the back—we flipped the apartment around," says Dunnam. "The husband's mother had done the former dining room in Danish modern, with columns sheathed in orange mosaic." RIGHT: A Robsjohn-Gibbings–style desk gives the daughter's bedroom a modern feel. Lee Jofa drapery fabric.

the family room now face the park. One of the terrace pavilions is off the master bedroom, and the other is off the family room. "From the kitchen through the family room to the pavilion and the park beyond there's a great sweep," explains Dunnam.

The structural work involved in what senior architect Scott Weaver calls "flipping the apartment" was technically demanding. "We eliminated a hallway parallel to the living room and replaced it with an open loggia with decorative pillars," he says. "That meant we had to move support columns, and the engineers had to determine the stresses, including the weight of a water tower on the roof above."

"Installing the glass pavilions was also a major effort," Wanzenberg says. "They had to function as rooms, not greenhouses, and they had to complement the façade. Because we moved windows according to the needs of the interior space, the pavilions also restored a sense of symmetry to the exterior."

The planning of the rear rooms was determined by the south-facing vistas. "The ceilings are lower, which makes it cozy," Dunnam observes, "so bedrooms for the couple's two children and an office for the wife were put in the back."



Another challenge during construction came with creating a formal dining room. "The clients said they intended to use it just once a month," says Scott Weaver, "and they didn't want to waste space with a view on that." Still, it had to be interesting. The area that was chosen had originally been the dressing room and bath for the master bedroom. "It had been two chopped-up rooms, so the ceilings in each were low and there was a beam across the middle that couldn't be eliminated," says Wanzenberg. "The solution was to put in a ceiling with two interior domes on either side of the central beam, which allowed space for a pair of antique Swedish chandeliers."

Once the apartment's layout was confirmed, the tenor of the rooms had to be established. "As their choices for the new spaces evolved, it became apparent that their selection of materials was going to be traditional," says Dunnam, "but we still had conflicting elements to take

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SKY BOX REDESIGN

HORIZONTAL MOTIFS GROUND A SLEEK NEW YORK AERIE





When Jay and Sharon Linard from Schuylkill County, Pennsylvania, went shopping for a Manhattan apartment that could serve both as a pied-à-terre for them and as a home for their then twenty-four-year-old son, Brad, a music and drama student, they got more than they had originally bargained for. After looking at more than forty possibilities, they found themselves the owners

"I'd never worked so high up—it's disorienting," says Stephen Shadley (top) of a Manhattan apartment on the 56th floor he designed for music student Brad Linard. ABOVE: A Yamaha piano in the living room stayed, but the parquetry floor was replaced with black-stained oak.

RIGHT: Arman's 1984 sculpture *Gabrielle Calling* rests on the window unit that runs the length of the living room as seating and storage. "The unit forms a frame so that you don't feel you're falling out the windows," explains Shadley, who stained the fronts black. Stark rug.

Interior Design by Stephen Shadley
Text by Cynthia Zarin
Before and In-Progress Photography by Billy Cunningham
After Photography by David Glomb













TOP AND ABOVE: "The space was fairly sterile, and the view is overwhelming," says Shadley. "The bookshelves emphasize the apartment's horizontal aspect." LEFT: Berenice Abbott's photograph *New York at Night*, 1932, hangs on fabric-covered walls in the entrance hall.

of an apartment on the fifty-sixth floor in a new building near Lincoln Center on the Upper West Side.

But like most incidences of great good fortune, the stupendous view—north to Connecticut, west to New Jersey, east to La Guardia and south to the World Trade Center—carried with it practical design problems. Interior designer Stephen Shadley, whose own residence the Linards had admired (see *Architectural Digest*, September 1996), explains: "It was necessary to approach the renovation of the apartment to solve an unusual drawback—when you opened the door,



you felt as though you were falling into outer space. When I first saw it, the whole apartment was bright white, with those light cheap parquetry floors—the ones that click—and there wasn't anything to ground you."

Shadley's task was twofold. He needed to create a plan that would manage and enhance the demanding view and at the same time accommodate the needs of two different, though compatible, clients. The couple wanted an apartment where they would be comfortable on their frequent visits to New York, and Brad Linard needed a place in which he would feel at ease on a daily basis.

"The renovation was extensive, but the original floor plan stayed mainly intact," Shadley says. "I've always liked rooms where you could get in one way and out another, and here the major change was to install pocket doors on the walls just adjacent to the windows in both


BEFORE


AFTER

OPPOSITE: "The lampshades are above eye level so they don't interfere with the view," says Shadley. "And they're black so they don't reflect in the windows at night, which is a problem with this much glass. The ash sconces avoid reflection by producing only a soft glow."

TOP AND ABOVE: "We laid a slate floor and continued the bookshelves around into the passage that leads from the entrance past the kitchen through to the breakfast area," Shadley says. "Wood is key in the apartment—it introduces a needed natural element."


AFTER





LEFT: A pocket door was added to open the master bedroom to the living room. FAR LEFT: "The bed and night tables are integrated as one piece of furniture," says Shadley, who used such modern pieces as a 1940s Russel Wright lamp on one table. Beauvais carpet.

bedrooms. It made the view accessible from all parts of the apartment—extended it, really—and allowed easy circulation from one room to another. The entire apartment seemed to be about the view. Its drama came from it, and in the end the space became a frame for what you could see out the window."

The entrance hall was key. "The idea was to focus on the view, but the view had to be managed," says Shadley. "We wanted to create the mood of a library from the moment you walked in the door."

To achieve the effect of a place that both offered a sense of shelter and capitalized on the extensive vista, Shadley constructed bookcases and cabinetry out from one of the existing entrance hall walls. These new elements became the frame he had imagined. "The bookcases and cabinets work as one extended piece," he says. "The goal was to hide what distractions we could. We replaced the floor in the entrance hall with Indian slate, which is durable but also provides a natural element and a sense of solid footing underneath. We covered the walls in a dark striped fabric that comes in very wide widths—a treatment that helps to keep the apartment from being like a light box, especially in the morning."

The designer countered the vertical nature of the space throughout by underscoring the horizontal lines: The predominant concept was that the apartment could function as a carpenter's level, steadying the view. The long living room's floor of light parquetry was replaced with oak planks stained black, resulting in a literal black line drawn under the bank of windows. That line is reinforced by the two-foot-wide window seat that Shadley built along the length of the apartment's wall of windows. The front panels of the seats are stained black to match the floor, an element that further serves as a counterweight to the pull of the view outside.

"The cabinetry of the window seat is an extension of the bookshelves and the cabinets in the hall," the designer points out. "It's part of the frame we created." The seats also contain needed storage space. "When people come over, they want to be by the windows," observes Sharon Linard. "Stephen addressed that, and because of the window seats, there's no need for extra chairs."

Of the pieces of furniture that Brad Linard initially brought with him to the apartment, only two were kept: his piano and a sleek, long black chemistry lab table from Jay Linard's aluminum company, which on bright days reflects the sky.

The palette is essentially monochromatic, with a shot of deep color in each room: a purple rug in the living room, a chartreuse headboard in the master bedroom and a maroon chair in the

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FOLLOWING PAGE: Late-19th-century sugi wood doors from Japan were incorporated into the bedroom's storage unit. An untitled 1978 photograph by Diane Keaton hangs above a 1950s club chair. "The combination of Oriental and 1950s furniture seemed perfect."

"I HAD TO SOLVE AN UNUSUAL DRAWBACK—WHEN YOU OPENED THE DOOR, YOU FELT AS THOUGH YOU WERE FALLING INTO OUTER SPACE."



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luck would have it, I walked into this booth at the flea market in Paris and literally tripped over one of them, and when I looked down, there were five more at my feet." The two other sconces coruscate next door in the dining room.

The dining table was also a fortuitous flea-market find. A classic 1930s mahogany affair with a diamond-pattern veneer top, it was bought from a dealer who claimed it came out of the American embassy in Paris. "We can fantasize that Jackie Kennedy had dinner at our table," the wife laughs. The eight mahogany Jacques Adnet chairs, re-covered in oatmeal antique velvet, are something that might indeed have met the extravagant standard of the former First Lady. Leleu is also represented here by a large architectural rosewood cabinet. The alabaster-and-bronze Déco light fixture once belonged to the mighty Walter Chrysler.

Schnaper's mandate for the kitchen was to create a space that was totally utilitarian—that is, totally forgiving in terms of spills, kids and traffic. The room has a stunning industrial bent—call it Art Déco diner style. The two-by-two unglazed black tiles on the walls and the white hexagonal tiles bordered by a Greek-key design on the floor are made of a material used mostly in commercial installations. "I wanted tiles floor-to-ceiling," says the wife, "so I could scotch-tape big pieces of paper to them for kids to paint on and then, when the paint ran, just hose it down. There's an awful lot of function hidden in all that good design." The stainless-steel glass-sided cabinet over the sink, designed to showcase the couple's collection of glassware, lights up like an aquarium. "The breakfast nook was something I really wanted," the husband explains, "the only thing in the kitchen that I had any say in. We had one in that material when I was a child. I said, 'It's gotta be Naugahyde.'"

On the upstairs landing, Schnaper opened up a dropped ceiling to create a recessed bay, where he installed two 1930s bronze light fixtures purchased in Hudson, New York. The master bedroom, he quickly assessed, needed "a more powerful entrance," so he and Paul Van Eyre went ahead and designed a set of massive, eight-and-a-half-foot-high French doors. Then, reaching for architectural perfection, Schnaper raised the ceiling to a height of twelve and a half feet at the center—"We went all the way up to the slab there." He also had the scrolling pattern in the cut-crystal chandelier, the first thing the clients ever bought together, repeated in the rug and on the doors. He and Van Eyre designed the *verre églomisé* cabinetry as well as the nickel-detailed rosewood night tables and the stepped bed with its silver-leafed fluted legs and mohair headboard and base. The two circa 1927 sconces are by the celebrated Parisian metal-worker Paul Kiss; the daybed, by Dominique. "Our bedroom is my favorite room," the wife confesses. "It's elegant, it's warm, it's neither masculine nor feminine. Harry changed the ceiling color three times—it was a matter of a very subtle difference in the tone. He never stops until it's perfect."

Schnaper salutes the clients: "They had educated themselves about Art Déco to the point where I wound up learning things from them; and when we went to Paris we learned things together." After a moment of reflection he adds, "A gut-renovation to an apartment in Manhattan has to be one of the most traumatic experiences—and often, by the way, very stressful to a new marriage. But these clients managed to weather the storm—*and* produce two children." The wife recalls, "We were in the middle of renovation and my first child was born prematurely and we had no place to live, so Harry was really under the gun." The upshot of all this is an ambience with an overlapping sleekness that, as Schnaper had predicted, springs first from the architecture and then from the furnishings—an apartment certainly labored over but never labored. □



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occasionally, from Los Angeles, where I handed in a screenplay. But Nan Robinson, my more than able assistant, was my liaison. She mastered not only contractor lingo but renovation details. She now can distinguish Corinthian order from Doric at the drop of a pediment. And she learned to enjoy yelling at subcontractors. I and the house owe much to her. I, at least, am grateful.

But my absence was a problem in the face of a thousand decisions that had to be made. Fortunately, my contractor, Barry LaPoint of LaPoint Architectural Preservation, was both dependable and superb. Most of his previous restoration work had been not residential but rather in churches and public buildings in the Hudson River valley. He and his staff were experts in structural repair and roofing as well as painting and replastering. Conveniently, his brother Tom is a master mason. Tom handled the exterior repointing.

First the Victoriana and the contemporary wing had to go, while the hip roof was completely replaced. Then a new boiler, plumbing and wiring were added, and structural corrections were made. Over two and a half tons of plaster went into the house—five hundred pounds into the hall ceiling alone. The fact that the east entrance beyond the Dutch door had at some point disappeared and been replaced by truly hideous concrete steps was one of the first difficulties. Old brick was found; I designed a new roofed and columned stoop; and Tom and Barry built an approximation close to what may well have been there originally. Where the mantels were missing I designed new ones: Two fire surrounds incorporate pairs of old, hand-carved columns I unearthed in local shops. Don Guarino, a master cabinetmaker, beautifully built them. (During renovation we found two ancient Social Security checks behind one mantel, endorsed by the recipients before they were lost. They got forty-nine dollars a month in those days.)

We worked from crisis to crisis: The house resisted. Removing a dropped ceiling revealed a complete lack of roof support in the south rooms. Barry had to find steel I-beams and secrete them in the ceiling. Money poured out like blood. In the spring of last year my very wise—but totally pragmatic—accountant advised me to shut renovations down. I knew the siren was simply making her last stand, like a child who refused to take medicine though it would make her well. I talked to the house, then to the contractors, and lastly I brought my conservative New York City accountant upriver: The magic worked. "Oh," he said, also bewitched. "I see. Yes. Of course. Continue."

But the more I tried to save her, the more the witch challenged me. She was, as Alexander Woollcott said about the aging Sarah Bernhardt, "a sinking ship firing upon her rescuers." Barry discovered that many of the original eight-by-twelve hand-hewn beams were rotted through under the kitchen floor. I was depressed, but Barry assured me he would do the extra work if I'd pay for the materials. (Surely only a witch could get a contractor to do that!) The scarf joints and mortise connections were reproduced perfectly—though he had to drive for hours to the only mill that still makes twenty-two-foot-long beams.

After virtually everything was under control and the infrastructure and replastering were done, my coffers were empty, but I was happy. Yet there was one more rub: The windows, each with its period architrave and recessed shutters, would have to be replaced. Luckily, the woodwork could remain and none of the windows were original—they were 1940s replacements, and though Barry had agreed to restore them, the heat loss was phenomenal. I admit I abandoned her for a while then because I could neither take nor give any more. I needed a break to reconsider my commitment. In the end, of course, the witch got her way.

I think of the window replacement as her cataract surgery. Unfortunately, the medical bill came to over fifty thousand dollars, but she got historically accurate forty-four-inch-wide windows with individual lights. (Yes, real muntins—no snap-on grilles for this girl!)

As the infrastructure neared completion, I focused on the interiors. For the previous two years—while I finished a novel, wrote a screenplay and began another novel—thoughts of the house had never been far from my mind. When I sat writing at my desk in Florida, I'd look up to compare swatches of fabrics taped to the wall, squinting to approximate the different light of the Hudson and its effect on the color of damasks. I went to sleep not counting sheep but mentally rounding up the small herd of furniture out for reupholstering or refinishing.

Grandeur wasn't the goal. Simplicity was. The house's symmetry and magnificent lines as well as my own taste (too many knickknacks and objects make me nervous and distract my eye) dictated it. Maintenance was also an issue. I wouldn't have full-time help, and I know from experience I'd rather wax a floor than write a chapter. I was also intimidated by a comment made by Mrs. Quincy on a visit to the Van Schaacks in 1817. In a letter to home she wrote, "A striking feature of their mansion was the exquisite neatness of the house and everything about it. I had never seen the floors of entries, stairs, kitchens, etc., painted, and though brought up among the natives of Holland, who are proverbial for their neatness, this seemed to me then 'a stroke beyond the reach of [their] art.'" I hate dust, but how could I live up to that?

At last the (plaster) dust settled, and it was clear that the years and money the renovation had taken had been well spent. I tried to furnish the house with both English and American antiques—along with enough new upholstered pieces to provide some contemporary comfort. I greeted my refurbished rugs and furniture as I would old friends in

In the macho world of P.R.C.C. (Pre-Renovation Comparative Competition), this house would win as best worst. She was almost a terminal case.

new party clothes. But the house ate furniture voraciously. Those perfect, lofty room proportions dwarfed a bed, dresser and chair. Happily, the town of Hudson is filled with antiques stores stocked with many exquisite Hudson Valley treasures—for a price. The enchantment (or obsession) by this time had me blithely buying a sleigh bed, an important gilt mirror, painted furniture and a case clock.

The one thing the house still needed was a manifestation of the witch. Theron Ware Antiques provided it—a five-foot-tall statue of Ceres, complete with scythe and grain. The statue was far more expensive than I could afford, but the owners made her a possibility if I stretched. I stretched.

I was excited about the prospect of hanging up paintings again but so intimidated by the perfection of the walls that I spent hours in each room before summoning courage to actually hammer a nail into the beautiful new plaster. In the meantime there was no sacrifice: The Hudson River School paintings I could never afford were now just outside the windows—Churches, Durands, Bierstadts and Coles (well, perhaps not Coles!) were framed by my costly new windows and the unfussy window treatments I designed.

In fact, it is the river that has been the thread that runs not just beside the house but through all this. Every change of weather, of light and season, alters the pictures in the gallery. The Hudson is a constant source of refreshment and inspiration. The river traffic delights me: friendly tugs, enormous silent barges and, once—honestly—a Chinese junk, though my editor says I'm making that up. The river's beauty awes me. I can't write about the majestic Hudson—only painters and poets can do justice to it—but its morning mists, its afternoon serenity and its evening reflection of the sunset make an ever-changing spectacle outside the window. I never tire of it.

By autumn 1997 the house was close to being inhabitable. After literally thousands of decisions there was only one question left unanswered: her name. My house had been purchased in the last century by the Odd Fellows Lodge to house aging club members. Though they've been gone for years, the house was still known locally as the Odd Fellows Home, or sometimes just The Home. I thought perhaps that I would continue to call it that, but it was too, well, odd. Yet it seemed pretentious and presumptuous of me to rename a house that had come into existence long before I had. Of course, it could be known simply as the Van Schaack House, as the state historical marker outside indicates, but since there were *two* houses built there by Henry (and two additional houses in nearby Kinderhook built by his brothers Peter and David), I thought not. Imagine my delight then when, almost magically, I received a letter from Joseph Lombardi. He wrote: "As to the name, in some accounts it is referred to as Beaver Hall because of Henry's fur trading days." It was so *Wind in the Willows*, so sweet and yet totally authentic, that I couldn't resist.

The engraved brass plaque was installed on the door in October 1997, which may be close to the two hundredth birthday of the house. It's a long time to wait for a christening party, but Beaver Hall and friends rejoiced.

Now a perfect enfilade of doorways allows me to see from my office in the south wing through the kitchen past the hall and into the north library—a span of sixty-two feet. Morning light slants in on symmetry and order, creating for me the illusion of permanency in the face of the ongoing terror of entropy. I have done this and it will remain after me, I think. I call this delusion the Ozymandias Syndrome, and like Ozymandias, I have caused a statue to survey my domain. Ceres was put in place—and now looks over not only the house and its property but also the Hudson.

Sometime in the future the house will no doubt crumble into the river, but by then I will be long gone. I believe this is the last house I will ever "do," and it was the only one I "did" without a man as my partner. Its magic has held: When I, at last, unrolled my grandmother's two rugs on the newly refinished entrance hall floor, they stretched from the foot of the stairs to within an inch of the front door. I was home.

Virginia Woolf was wrong: A woman does not need a room of her own. In my opinion she needs a whole house. □



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a very original conception," Johnson says. "This is my favorite house after my own, my most simple and straightforward house, and naturally the addition disrupts the feeling somewhat. But what wouldn't? And I would much rather Dennis do something like this than try to extend the Miesian design."

"We were a little awestruck when Dennis first unveiled the model," the husband says. "We don't think of ourselves as risk takers—we were envisioning mainly center hall Colonials when we bought this house. But Dennis was so passionate, and his enthusiasm so infectious, that we couldn't say no. We lived with the model for a while, and we really began to appreciate his concept and to feel that it was brilliant."

The couple had purchased the house as a getaway for weekends and summers ("It was perfect for us, with its beautiful setting and river views," notes the wife). Although the house was far too small to serve as their main residence, not long after moving in they decided they wanted to relocate their family from Manhattan.

By then the couple had come to admire the austere modernism of the house, despite their predilection for traditional architecture, and they knew it had to be expanded carefully. "The more we read about Philip Johnson and the more we lived here, the more we felt we had to find a way to get the space we needed without compromising the building's integrity," the husband says.

"We looked at floor plans from Philip Johnson's other early houses, and we realized that adding a second story would ruin this one," says the wife. So the couple approached Johnson, who was then in his late eighties but still active, and asked him if he would consider working out a solution.

"He couldn't take it on, but he referred us to Dennis, who he said would surely respect the house," the husband says. "We met with Dennis and a few weeks later got a call from Mr. Johnson, to whom Dennis had shown his design. He said, 'I think the kid's come up with something.'"

Johnson did overcome his initial doubts and urge the clients to go ahead. "It's a fascinating thing he's designed, and I felt I had to back him," Johnson says of Wedlick, admitting that he is torn between the wish that his architecture remain u touched and regard for Wedlick's having taken the kind of risks that he himself might have taken in a similar situation.

Wedlick was influenced not only by Johnson's older buildings, such as this residence and the architect's own celebrated Glass House in New Canaan, Connecticut (see *Architectural Digest*, November 1986), but also by his more recent architecture, much of which shows his fascination with the work of Frank Gehry. If there is any real precedent here, it is the Davis House in Wayzata, Minnesota, another early Johnson project, to which Gehry added a guesthouse made up of distinct sculptural objects. In this new design, Wedlick has managed to merge the themes of Johnson's original and Gehry's guesthouse into a single structure, paying homage simultaneously to Johnson, Gehry and their collaboration. The design thus honors both Johnson's early modernist phase and his later career.

Johnson's structure became the focal point of a rich architectural dialogue. Wedlick placed the three sculptural forms—a cylinder with a low domed top that contains a guest bedroom and a study; a conical structure encasing a dining room; and an onion dome with two bedrooms—at the edges of Johnson's nearly symmetrical brick pavilion, whose horizontal lines, sliding planes of brick and voids of glass provide a perfect counterpoint to the copper volumes.

It is a daring approach: to honor the original by appearing to defy it.

Wedlick says he looks forward to the time when the copper ages and takes on a green patina: "It will make the original house pop out, since the shapes will shrink and feel more like part of the landscape."

That may be wishful thinking—these shapes will never recede completely—but because they are so strong as sculptural elements, and so successful as elements of a composition with Johnson's house, it hardly matters. Indeed, in some ways their sculptural quality helps the house hold its own amid the immense oak trees that dot the parklike site, trees that all but overpowered Johnson's design.

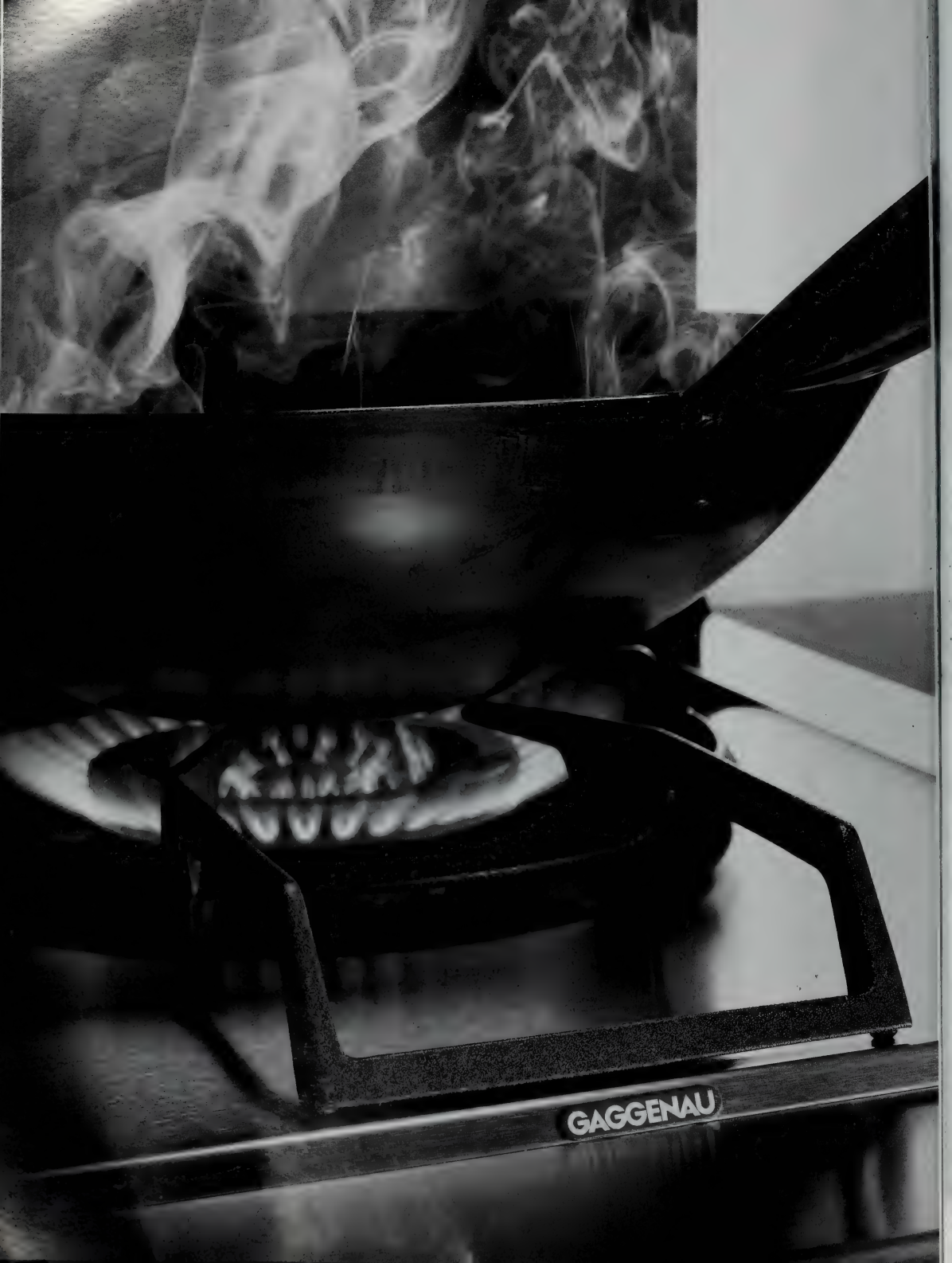
Wedlick also expanded the kitchen, which was small and had no windows to the view, by adding a family room beside it, the one addition that does not take the form of a tall, copper-clad object. The family room, which replaced a courtyard, is one story, enclosed largely in glass, with a wavy roof that can be seen either as an affectionate play on vernacular architecture of the 1950s or as a witty comment on Johnson's own Miesian rigidity in those years—he would never have allowed himself this much fun back then.

But it is the big shapes that are the real thing here. They are woven gracefully into Johnson's structure, though in fact the structure is woven into them, since the original walls are mostly left intact and the new shapes are adjusted to make room. They yield striking space within—not vast, but far less awkward than they would appear from the outside. The best rooms are the upstairs ones in the two structures that have upper levels, where the walls converge either in plan, in section or in both; one bedroom could almost be called German Expressionist—*The Cabinet of Dr. Caligari* come to the suburbs. The husband so liked the upper-level space that was intended as a guest bedroom that he claimed it during construction, asking Wedlick to recast it as a study. "It was just too nice an area not to be used all the time," he explains.

All of the new rooms are in scale with the rest of the house, which is to say they are small. The house was among Johnson's most intimate: Its two bedrooms are tiny, and the living room is big enough for only one seating group, which was set between the glass wall facing the river and the brick fireplace positioned opposite the view.

The Oneto House was about as far from monumental as Johnson ever got. Dennis Wedlick has made it somewhat grander for the new owners, and considerably more fanciful, but the basic simplicity of the house has not gone away. It is straightforward and clear, as the original was, and it manages to be self-assured and determined without seeming pretentious. Here, amiability meets architectural ambition, just as it did in the early 1950s, when Philip Johnson built this house and modernism was full of promise. □


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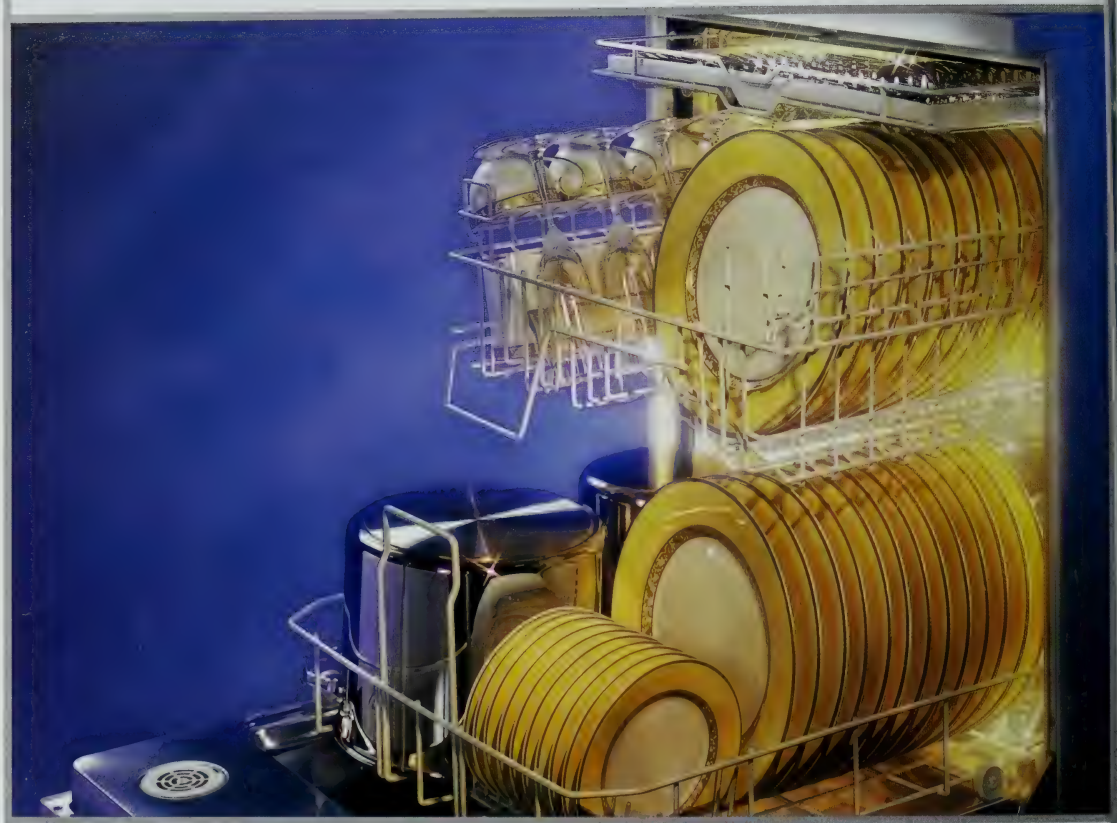
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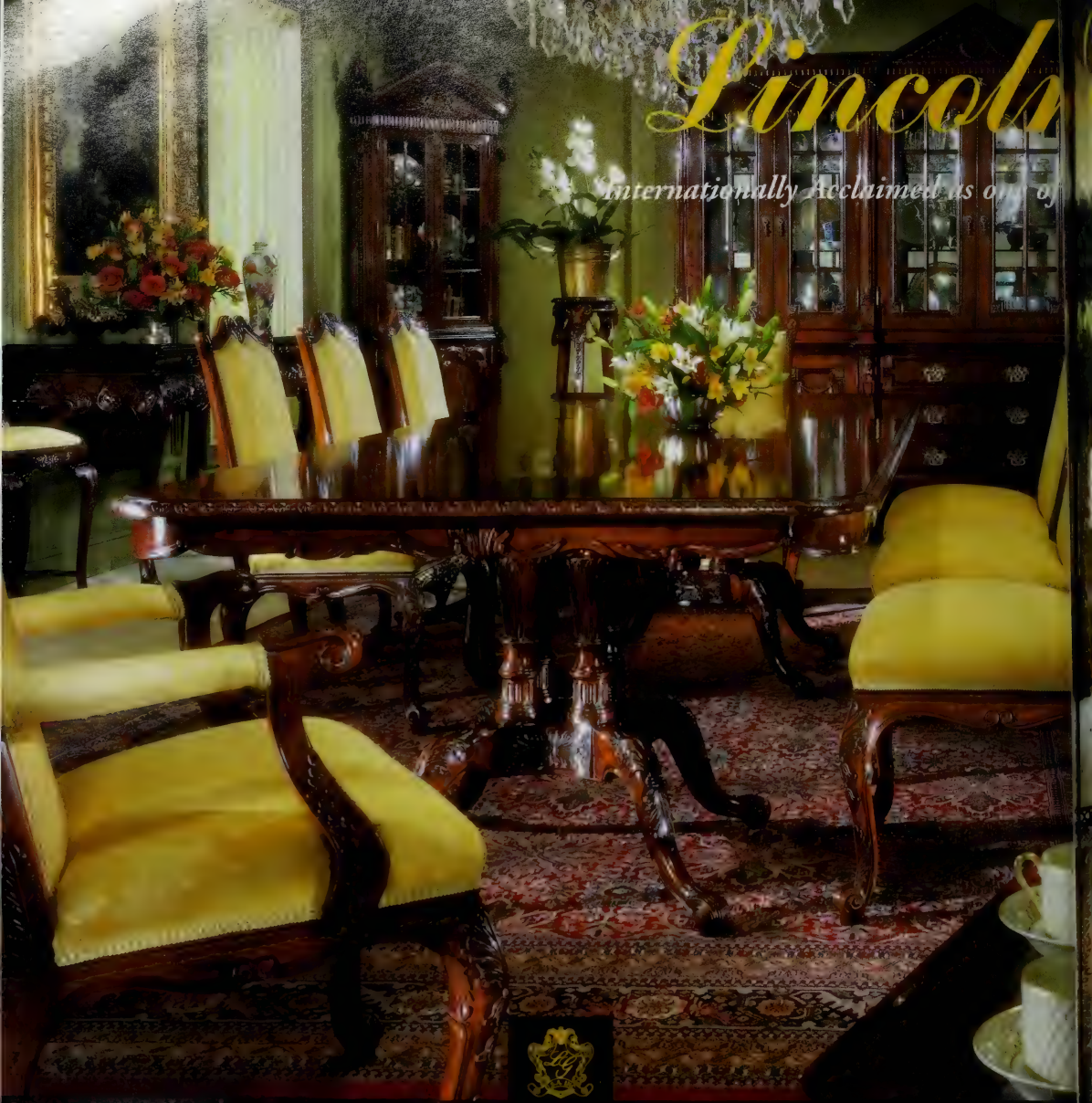
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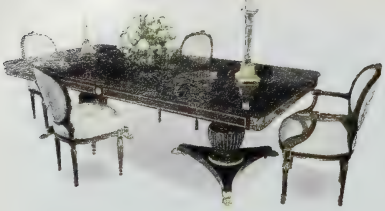


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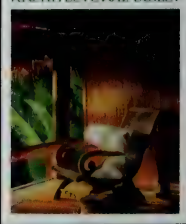
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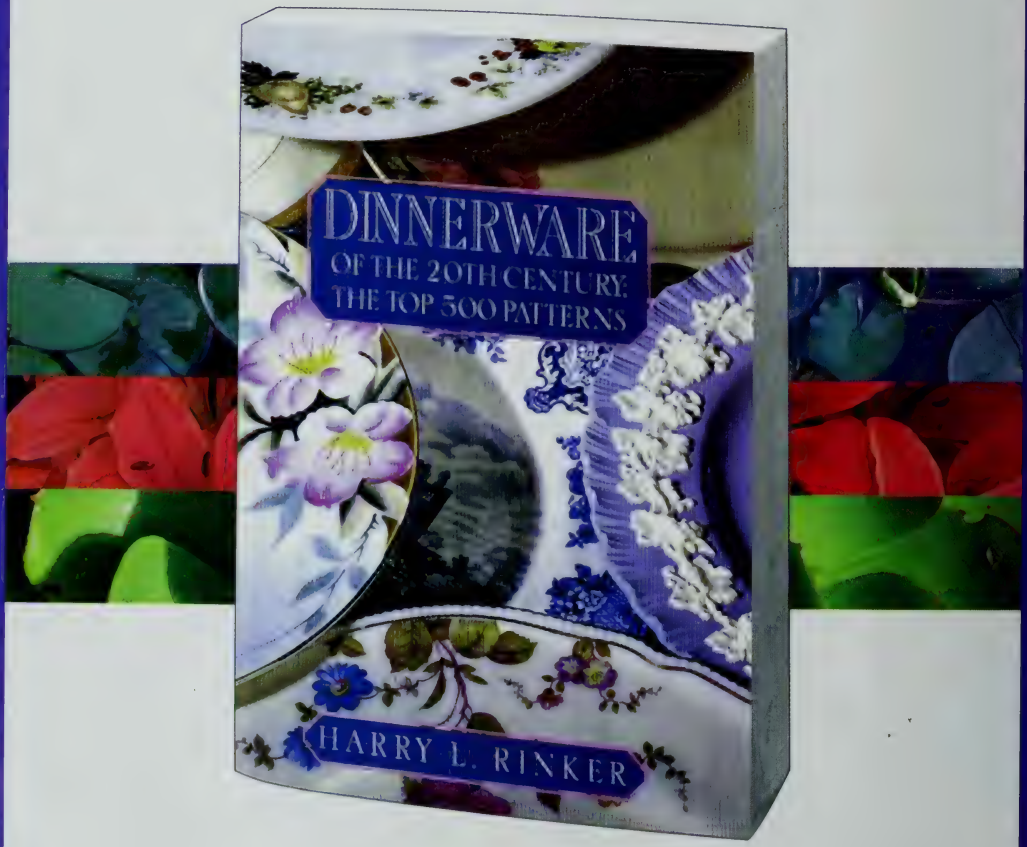
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MANHATTAN METIER

continued from page 145

in nickel, a classic Déco material and hue. Etched glass in the vestibule and the master suite are expressly Déco, as are the chimneypiece, the lamps and some of the furniture in the living room.

Saltzman also incorporated some non-Déco pieces into the living room: a Biedermeier secretary and chairs, a late-nineteenth-century American hooked rug and a 1950s Japanese-style low table. "A more unlikely marriage of elements you cannot imagine," Saltzman says; yet the rug introduces warmth, color and an element of the handwrought to all the architectural perfection, while the table supplies a touch of whimsy.

Certain materials help achieve the "intimacy without intricacy." The library is paneled in African makore, the dining room in mottled *anegré*, both warm burnished woods that require little embellishment. In the dining room, Saltzman added only a pair of pedestals with urns and an *anegré*-top table and upholstered chairs. The spare decoration integrates nicely with the glass-block window, which is now centered in the room and lends it a theatrical, shimmering, almost mysterious air.

The program of comfort and minimal décor extends to the master bedroom, where moldings, sconces, night tables and the television cabinet all continue the Déco theme, while the upholstered furniture, simple draperies and subdued lighting humanize the space. "This house is about making the right choices," Saltzman says, "architecturally and in terms of fabrics, colors and materials."

During the course of the project, which from planning to completion took under two years, the infrastructure was overhauled; rooms were reassigned and given new shapes; and the sensibility of the mid-1970s was firmly erased. Is the finished house now somehow quintessentially 1990s or, as Kondylis would have it, year 2000? "Only architecture is lasting," Renny Saltzman says. "Designers are terrific, but let's face it, our work is of the moment. Furniture goes in and out of fashion like anything else. I like to think we've done something timeless here, but really the more important thing is to create an environment in which people can be comfortable and express their personalities. If I've done that, then I feel I've done my job well." □

SAN FRANCISCO REVIVAL

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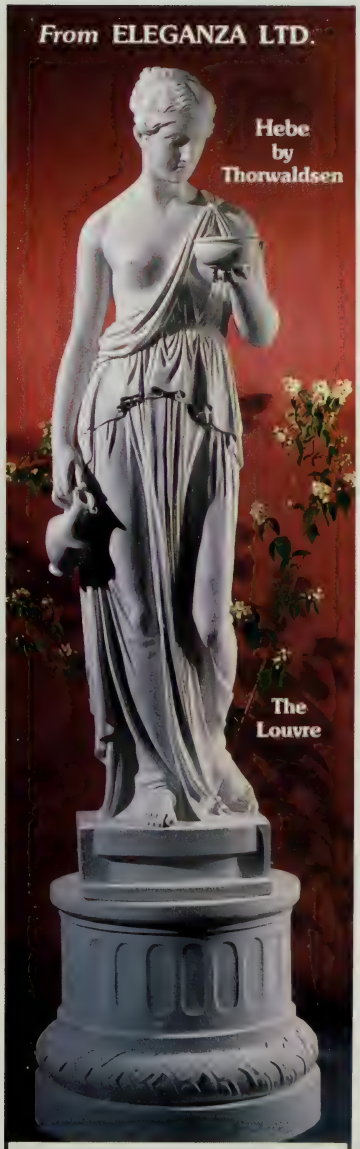
room window, inspired by Michael Taylor's Schiaparelli sofa, take full advantage of this phenomenon.

Tucker had the enviable task of searching for fine antiques for her clients. She shopped for about a year, finding many pieces locally. The furnishings include the eighteenth-century Italian mirror over the living room fireplace ("It has that exuberant whimsy that only the Italians seem to be able to pull off") and the Irish Neoclassical dining table, which measures seven feet in diameter.

In a project that had its share of radical changes, no area was more altered than the study. "It was as dark as this," Tucker says, indicating an eighteenth-century English mahogany desk. All agreed that the red-birch paneling needed a jolt; it was bleached once and then, after everyone approved the new shade, lightened again. "The wife grew up with wonderful lime and bleached woods in her native country," says Kaidan Erwin, an associate of Tucker's. Ultimately, the paneling was bleached three times before being glazed.

The master bedroom was as excessively large as the original entrance hall. Tucker made the most of this by taking space from the room and grafting it onto adjacent ones. "We had to steal from the bedroom and from the closet in the nearby guest bedroom," says Erwin. One wall was moved to expand the husband's bath and dressing room; two windows were shifted from the bedroom. In the wife's area, Tucker enlarged the dressing room, centered its doorway and put in mirrored Regency doors. She added depth in the archway between the master bedroom and dressing spaces to create a more elegant storage area. As elsewhere, "We changed all of the moldings and ceilings," says Tucker. The original moldings in the master suite seemed fussy; they were removed, along with a false fireplace and a space-consuming window seat.

Although initial plans had called for salvaging the kitchen at the least, Suzanne Tucker ultimately reconfigured virtually every room in the apartment. Happily, her clients enjoyed the process as it grew and evolved. And all of this in a building in which—according to legend—not a single interior wall had ever before been torn down or moved. □

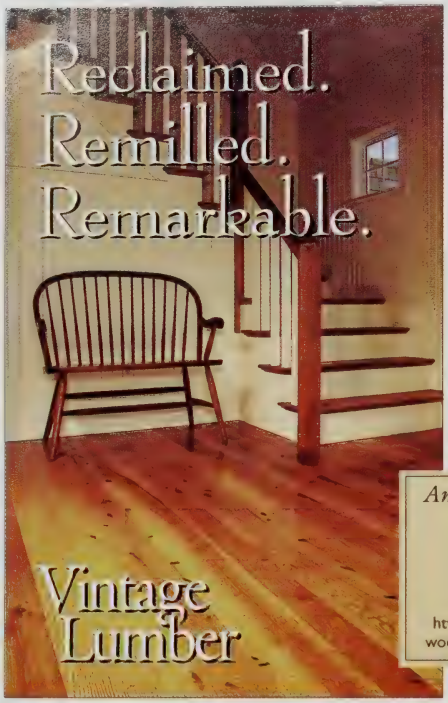


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can. "We interviewed half a dozen caterers to see if they could deal with the lack of counter space," says Popcorn, who likes to give "themed dinners" for as many as fourteen guests. The adjoining dining room features an ebonized oak table as well as sideboards in sheet aluminum and wood by Jean Prouvé. The seventeenth-century-style dining chairs by Bray, Schaible and Turnbough are covered in a brown-and-wheat horsehair print. "Like everything else in the house," says Bray, "it's luxurious but indestructible."

"I want my friends and clients to think of the public rooms as their space, not mine," says Popcorn, who predicts a trend toward shared housing and "communal Clanning." When she feels a craving for solitude—"unbuzzed, unbothered, unbewildered downtime"—she retreats to a suite on the third floor. The study has a plushy sofa and club chair upholstered in merlot-colored velvet and an austerely elegant Art Déco desk of leather and steel. Popcorn is a voracious reader, and to accommodate her ever-expanding library, the designers created bookcases in solid mahogany. It is a handsome room,

> "We've used texture rather than pattern to provide richness, and there's an interesting tension between decorum and transgression."

tailored and disciplined like its owner—"not at all girly," admits Popcorn—which is why her bedroom comes as a revelation.

It is just big enough for the fireplace, a pair of armchairs and an antique wrought iron bedstead with gauzy linen hangings and lace pillows. It suggests that in her most private moments, the marketing guru, media personality, best-selling author, frequent flyer, workhorse and woman of the future is, like her ancient foremother, a dreamer who follows her heart. □

RAZING MANHATTAN

continued from page 213

into account. The husband likes rich, dark rooms—he's a sailor, and warm wood finishes appeal to him—while the wife prefers light, airy rooms."

The library was one area where the choice was easy. "We uncovered evidence of the grandfather's Gothicky library in which he had shown his collection of medieval art. We were able to restore some elements, and then the room was paneled in French walnut with a shellac finish. The husband wanted moldings that were proper and correct," Dunnam says.

The living room is filled with eighteenth-century French furnishings that are family heirlooms. "The clients were very clear about wanting to use family pieces," says Dunnam. The room is anchored by a pale needlepoint carpet commissioned after a small Louis XVI rug that had been in the sale of the estate of Hubert de Givenchy.

As the main public room, the living room is the setting for the get-togethers the couple give in their capacity as philanthropists and public service volunteers. "My mother-in-law was a big supporter of the Democratic Party," says the wife, "and when she was living here, there were large gatherings constantly that virtually anyone who was a registered Democrat was welcome to. We don't entertain quite as often, but the room works so well that we're doing it more than we thought we would."

Since it's very much a family apartment, the son and daughter were encouraged to fulfill their fantasies. The daughter's room is "in the modern style of Robsjohn-Gibbings," says Dunnam, while the son wanted a Biedermeier feel, so Dunnam created an oversize headboard in blond woods and enhanced an early-nineteenth-century Baltic desk to accommodate a late-twentieth-century young man. "They got what they wanted," the wife comments, "and so did we, and that's extremely rare."

One constant throughout the generations has been the presence of Central Park. "Not for one minute do I fail to be grateful for the park," says the wife. "Soon after we finished the renovation, an acquaintance stepped to the living room window and said, 'I love what you did with the yard.'" □

SKY BOX REDESIGN

continued from page 221

second bedroom (which Brad Linard uses as an office when his parents are not in town). The cityscape presents such a busy panorama that patterned fabrics were kept to a minimum.

"I felt, though, that the design would be too stark if we didn't include some older, handmade pieces," says Shadley. "We found the Korean rice chest for the living room and the doors for the bedroom cabinets here in New York, and the table in the second bedroom is an antique hibachi table. I felt instinctively that the clean lines of Asian furniture would work well. Oddly, we discovered most of the more modern elements—such as the Russel Wright lamps by Brad's bed—up in the Catskills rather than in Manhattan."

When pattern is used, it's with a nod to the city's lines and squares: The cabinets have square pulls; a grid-patterned raffia paper covers the walls in one bedroom; a checkerboard carpet was chosen for the other; at the dining table, black and brown leather chairs alternate. A black-and-white photograph of Manhattan at night by Berenice Abbott conceals the intercom system in the entrance hall.

Working with someone as young as Brad Linard was a new experience for Shadley. Clients usually come to a project with developed tastes and particular preoccupations that must be accommodated. Here, Shadley created a set of references. "Brad is a musician, so we found things with musical motifs. When we came across Arman's *Gabrielle Calling* sculpture of welded trumpets, we both responded to it—the trumpet was Brad's first instrument. For me, the two living room lamps are the core of the apartment. They're wild, and they look like treble clefs. Brad's young—it didn't make sense to load the place up with antiques. The lamps, for instance, are from the 1960s."

Brad Linard, now twenty-six, was integrally involved in the design process. It was he, for example, who suggested the translucent glass wall that lets natural light into the master bath. "The apartment has become stiff competition," he says with a laugh. "I had a recital here recently, and I thought, Man, everyone's going to be looking out the window!" □

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11 • Caldwell Snyder Gallery. Contemporary original paintings, sculpture and limited edition works by international artists, including: Thomas Pradzynski, Manel Anoro, Regina Saura, Maria Luisa Campoy, Piorr Strelnik, Gilles Marrey, Cole Morgan. (415) 296-7896 or (212) 387-0208.

12 • Claremont Rug Company, Antique Art Carpets. For 17 years, powerfully serving an international niche market of clients who desire vintage and antique carpets with lasting artistic appeal and solid investment potential, in sizes from 3'x5' to 16'x26'. Color catalogs, call (800) 441-1332. $10.

13 • Cline Fine Art Galleries. Annabel Livermore, Big Bend Series. Catalog featuring the eighteen paintings of Texas, Presidio to Lajitas (November issue). $5.

14 • Collectors Editions. Publishers of original paintings, graphics and sculpture. Featured in this issue, "A Good Season" by Hessam.

15 • Cristof's. A gallery of fine Navajo weavings and other beautiful Southwestern creations. Visit our on-line catalog at www.cristofs.com. Call (505) 988-9881 or email buzzart@cristofs.com for free brochure.

16 • Dearing Galleries. In styles from impressionists to abstract, we offer exciting collections of original paintings, prints, sculpture and fine American crafts by nationally recognized and emerging artists.

17 • Eleganza Ltd. 128-page art-book color catalog for $6 pictures 420 items; quality reproductions of sculptural masterpieces of Western Civilization, also ancient Greek vase reproductions made from bonded marble, bronze, terra-cotta. $6.

18 • Jan's Company French Antiques, Inc. Importers of 19th century and "Belle Epoque" French and European furnishings and decorations. L.A. showroom features Baccarat chandeliers, gildwood furniture in the Louis XIV, XV and XVI manner and much more. Call (213) 735-6455 or visit http://www.jansantiques.com

19 • Karan Ruhlen Gallery. Preeminent gallery for contemporary art: abstract, minimal and realistic paintings, drawings, photography and sculpture of regional and nationally-known artists.

20 • Kay Worden Sculptures. Original bronze sculptures showing children in everyday activities with warmth and humor. Tabletop sizes and life-size statues all made by lost wax method and limited to no more than 6 casts. $5.

21 • Lee Jofa. Christopher Moore travels the world in an effort to unearth Toiles de Jouy designs from historic estates, private collections and antique reconditioning efforts. Lee Jofa is proud to be the exclusive distributor of these rare and decidedly original prints. Brochure, $1.

22 • Leonard's Antiques. Brochure describes many services offered in addition to nationally acclaimed beds and furniture housed in a huge, antique barn and reproduction farm house.

23 • Lorin Pierucci Fine Arts. Exclusive publisher of Kenneth Hari. Some of Kenneth Hari's works are in the Vatican Museum, MOMA, Barcelona, Spain and National Portrait Gallery, London, England. Tel: (717) 384-4715.

24 • Mill House Antiques. Enormous selection with country charm—a designer's paradise of English and French antique furniture, accessories, chandeliers and works of art. Brochure, call (203) 263-3446, Fax (203) 266-4326.

25 • Navajo Gallery. The complete works of R.C. Gorman, owner: drawings, bronze, lithographs, ceramics, carved glass, posters. Located in Taos, New Mexico. Open daily 11am to 5pm.

26 • Nedra Matteucci's Fenn Galleries. Specializing in 19th and 20th century American art, Taos art colony and early Santa Fe painters. Represented are some of the country's leading contemporary painters and internationally-acclaimed sculptors including monumental works.

27 • Newel Art Galleries, Inc. The largest and most extraordinary antique resource in the world. A collection of 18th through 20th century furniture and accessories housed in a six-story building. Tel. (212) 758-1970; Fax (212) 371-0166.

28 • Olivier Fleury, Inc. Authentic 18th & 19th century French Provincial antiques selected with care for the discriminating buyer. Antiques are purchased in France and displayed in Chester County, PA. Call (610) 692-0445 or visit our website at www.fleury.com

29 • Pasargad Carpets. Galleries in NY and Washington, DC. A fine collection of antique Persian, European and decorative carpets from scatter to oversized and one-of-a-kind mansion-size carpets. Expert in restoration. Brochure, call (212) 684-4477.

30 • Quast Galleries. Specializing in international and national fine works of art. This includes sculpture and paintings in the medium of wood, glass, raku marble, oil, watercolor, acrylic and charcoal.

31 • Red Baron Antiques. Auctions and retail featuring important architectural antiques, decorative arts and collectibles from four continents and three centuries.

Specialties include chandeliers, mantels, oil paintings, palatial furniture, interior and exterior statuary. Free color catalog. (404) 252-3770.

32•Sentimento. Specializing in 18th & 19th century French, English, and Continental antiques, including fine quality furniture, unusual accessories, original drawings, silver, porcelain and decorative objects.

33•Solvang Antique Center. California's premiere antique collective featuring 65 extraordinary dealers from around the world. Fine furniture, decorative accessories, quality clocks, and music boxes. (805) 688-6222.

34•Taos Drum Company. World's foremost manufacturer of Native-American drums, often hand-painted by local artists. Also offering plain or painted rawhide lampshades. Full-color catalogs. Call (800) 424-3786.

35•Van de Griff Gallery. Specializing in Contemporary Realism and other contemporary fine works of art, photography, sculpture and ceramics. Representing, among many others: John Nava, David Hines, Jeff Uffelman, Robert Brawley, William Barnes, Scott Morgan. www.collectorsguide.com/vandegriff

36•Yales R. Burge Antiques, Inc. English, French, Continental antiques and accessories.

AUTOMOTIVE

37•Audi. The dashing and daring all-new Audi A6 answers questions other luxury cars haven't dared ask. For more information, visit us at: www.audiusa.com

38•Volkswagen. For more information on the new Volkswagen Passat or any Volkswagen model, call (800) DRIVE VW or mosey your mouse over to www.vw.com

BUILDING MATERIALS

39•American Slate Company. The most comprehensive range of QUARRY-DIRECT slates & quartzites in the USA for flooring, roofing and architectural applications. Sizes range from 12"x12" to 36"x36"; slabs in many unusual and exciting colors. Call (800) 553-5611.

40•Ann Sacks Tile & Stone. Antiqued stone, terra-cotta, slate, mosaics, arts and crafts tile, glass and metal tiles, architectural tile. You must see to believe. $18.

41•Case Window and Door. Combining German engineering with American craftsmanship to produce windows, doors, window walls, and rolling glass walls of impeccable quality for luxury residential and commercial projects.

42•Conklin's Authentic Barnwood & Hand Hewn Beams. Antique flooring: pine hemlock, oak, chestnut and heart pine. Also roofers, rafters, half rounds and more. All materials reclaimed from old barns and ready to use in interior and exterior designs. Call (717) 465-3832.

43-45•Country Floors. Hand-crafted, traditional and contemporary tiles, marble, mosaics, majolica, architectural mouldings and more. Circle #(43) $15 Imported Tiles, Terra-Cotta & Stone, 144 pgs. Circle #(44) $10 Hand-crafted Tiles made to Order in the USA, 96 pgs. Circle #(45) $1 for introductory brochures, 8 pgs.

46•Dupont Tyvek®. Homewrap™ keeps your home tighter, drier, more energy efficient and comfortable. Tyvek® helps reduce energy costs for heating and cooling. For more information, call (800) 44-TYVEK (448-9835).

47•Formglas Inc. Design 1 catalog shows 1,000 columns, capitals, domes, moldings, etc. in G.R.G. Gypsum, QuarryCast® faux stone, or MetalCast®. 60-page catalog, $10. Phone (416) 635-6588.

48•Haddonstone (USA) Ltd. 1997/1999 collection catalog, 128 pages in full color. Finest quality reconstructed limestone English interior, architectural and garden ornaments. Versatility offers architects and designers the opportunity to create decorative features in conventional or original ways. $10.

49•Oak Leaf Conservatories. A York, England, based company specializing in custom-built traditional English-style conservatories. Traditional skills of British designers and craftsmen are utilized to create, construct and install the finest conservatories, each reflecting its owner's needs and style. Call (800) 360-6283. Brochure, $10.

50•Old World Stoneworks, Inc. (Cast in Stone). Gorgeous new line of cast stone fireplace mantels with price ranges from $1,000 to $5,200. Excellent technical support for application and installation. Custom orders welcome.

51•NooNoo Rug Co., Inc. Established 1930. The largest and finest selection of handmade carpets from Pakistan in traditional European and original designs. Call for nearest dealer, (201) 330-0101.

52•P.E. Guerin Inc. The finest in the world. Choose from our vast array of exquisite hand-crafted masterpieces or have our craftsmen create an original just for you. $25.

53• Pella Windows and Doors. Open your home to the light and beauty of the outdoors, adding dimension to interior spaces and style to the exterior with Pella's comfort, durability, energy-efficiency and options. Ideas are limited only by your imagination. Call (800) 54-PELLA for free literature.

54•Stone Legends. 1998 catalog includes columns, balustrade, entries and much more. Stone Magic has an extensive selection of styles and sizes of fireplace surrounds with more being developed all the time. Free brochure.

55•White River Hardwoods-Woodworks, Inc. Manufacturers of ornamentally embossed and sculptured hardwood mouldings. Curved work our specialty. 100-page Volume III Catalog/Specifier and 24-page Volume IV MonReale Catalog, $10.

ELECTRONICS

56•Bose Lifestyle. Enjoy exciting sound for movies and music with less clutter, less equipment, less complications. The latest from Bose®. Free information, call (800) 444-BOSE, ext. 551.

FABRICS/WALLCOVERINGS/ ACCESSORIES

57•Clarence House. Fabrics, wallpapers, horsehair trimmings.

58•Cowtan & Tout. A celebration of American style in fabric and wallpapers. These modern designs are essential elements in creating a very personal environment. For $3 brochure, call (212) 647-6901.

59•Gracie, Inc. Gracie's free brochure includes six new designs in addition to its extensive line of hand-painted Chinese wallcoverings.

60-61•Great City Traders. A comprehensive collection of traditional and transitional decorative accessories, accent lighting and gifts for your home. Visit us at www.GreatCityTraders.com Circle # (60) catalog, $10. Circle # (61) free brochure.

62•J. Robert Scott. The finest in textiles, furniture and lighting designed by Sally Sirkin Lewis. Showrooms in New York, Chicago, Los Angeles, and Washington, DC. Inquiries: (310) 659-4910.

63•Kravet. Come to Kravet and indulge your creativity with our 8-page brochure illustrating everything from fabric to furniture to trim including collections such as Biltmore, Court of Versailles, Andrew Martin and Larry Laslo. Brochure, $1.

64•Larson-Juhl. A great frame touches the entire room, adding elegance and personal style. For the best in custom frames, ask to see the Larson-Juhl collection.

65•MLS. The fine art of fabric embellishment. Available though nine exclusive showrooms nationwide. Embellishment for custom window treatments, upholstery, pillows and screens that include embroidery, handbeading and appliqué.

66•Scalamandré. For nearly 70 years, providing the design trade with extraordinary selections of fine silk wovens and printed textiles, passementerie, wallcoverings and carpets. Steeped in the traditions of the past, but geared toward the needs of today's interior designers/architects. Brochures available.

FINANCIAL SERVICES

67•GT Global. A world of opportunity for investors. Talk to your financial advisor or call for our free brochure and prospectus. Read the prospectus carefully before investing.

68•The Montgomery Funds. Send for free information on a variety of no-load mutual fund investments from The Montgomery Funds. (800) 572-FUND or www.montgomeryfunds.com

69•Stratford Financial Services, Inc. Your construction and remodeling finance professionals, offering single application/single close loans covering land, construction, permanent financing. Loans based on future value including 90%-100% of costs to 10 million.

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70•Asmara™, Inc. Manufacturers, importers, and designers of the Asmara Needlepoint and Aviels™ Aubusson Weave Collections of fine hand-crafted area rugs. Call for a free brochure, (800) 451-7240.

71•Banilivi & Son Oriental Rugs, Inc. Specializing in finest quality new and antique Persian and other Oriental rugs. Generation of quality and service. Call (212) 779-1660.

72•Damoka USA. One of the largest and finest selections of Oriental and European decorative and antique carpets and period Tapestries from early 19th through 20th century. Specializing in oversized and unusual carpets. (212) 213-1500.

73•Elizabeth Eakins, Inc. New 64-page brochure featuring the exclusive designs of Elizabeth Eakins and Scott Lethbridge: Custom made, hand-dyed, hand-

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woven, hand-hooked wool rugs, including a new Architectural Series. $15.

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75•J.H. Minassian & Co. (Est. 1905) The oldest and most reputable source for new and antique carpets. Persian, European, Indian, Chinese, Turkish, and Tibetan carpets in unusual and custom-made sizes. Telephone (310) 657-7000, Fax (310) 657-6519.

76•Line of the Spirit. A unique collection of Zapotec Indian weavings incorporating designs from Nomadic Tribal to Native American. An inspired series of collector quality 100% wool rugs and pillows. $3. www.zapotec.com

77•Mansour Fine Rugs. Beautiful color brochure containing a small sample of Persian, Oriental and European rugs from the Mansour collection. Specific rug information supplied on request.

78•Mark Inc. Fine Carpets. Focusing on Wilton carpets, Mark Inc. is a source of fine quality floorcovering to the trade. The expanded product line at the Brunschwig & Fils NY showroom includes Tibetan silks, wool velvets and tapestry bound sisals. $20.

79•Paris Ceramics. The leading international specialists in limestone, terra-cotta, antique reclaimed stone and hand-painted ceramics. Call toll-free (888) 845-3487 for a 72-page color brochure. $10.

80•Rosecore Carpet Co. The Wilton Collection features over 150 broadloom carpets and coordinating borders. The Aubusson and Needlepoint Collection features Roscore's extensive line of area rugs. Brochure, $3. Visit us at www.rosecore.com or phone (212) 421-7272.

81•Santa Fe Interiors. Portfolio contains color plates of our hand-woven Zapotec Indian rugs and blankets. Traditional and contemporary designs. Custom sizes and colors our specialty.

82•Soraya Rugs. For 25 years, the Bay Area's largest and most trusted source, providing its international clientele with the finest in antique, semi-antique and new hand-woven rugs and tapestries from around the world.

83•Stanton Carpet. Fabulous new 40-page catalog featuring an exceptional collection of over 50 original designs including Stanton's Wilton Gallery, Rosecore by Stanton, wool sisals, tapestry borders and more. $5.

84-85•Stark Carpet Corp. Catalog contains many of the company's designs and colorways and is available to designers and architects. Also available: An American Approach to Antique Carpets-4 volume set, Limited Edition in hardcover of Stark's extensive antique collection. Circle # (84) $10 catalog; Circle # (85) $150 volume set.

86•Teddy & Arthur Edelman, Ltd. Leathers for floors...Imagine. We make it! Here's how to install and care for leather floors. Watch leather floors get more beautiful with age and use. (800) 886-TEDY.

87•Tufenkian Tibetan Carpets. Made just as they have been for over 1,000 years, but more than 100 newly executed designs in 300 colorways provide the diversity and excitement Tufenkian envisioned.

88•Vintage Lumber Co., Inc. Since 1973, manufacturing tongue and groove plank flooring from reclaimed Oak, Chestnut and other antique woods for warm beautiful commercial and residential interiors. Free color brochure, call (800) 499-7859. www.vintagelumber.com

FURNITURE

89•Antiquarian Traders. A full-color, folio size, 75-page catalog featuring the country's finest antiques. Price includes a 45-page addendum. Specializing in American Victorian furniture and rare 19th century lighting. $25.

90•Arthur Brett & Sons. Arthur Brett has been making the finest English furniture for over 125 years. Our full-color catalog shows the more than 200 models available. $35.

91•Barlow Tyrie. "The English Garden Tradition." Made in England since 1920, our solid teakwood outdoor furnishings have "weathered" the test of time. Classic, award-winning designs that will provide decades of enjoyment and satisfaction. $3.

92•Brown Jordan. Receive our Signature Collection brochure featuring all of our classic favorites along with several exciting new collections created to complement today's casual interior and exterior landscapes. $1.

93•Dennis Miller Associates. The best in contemporary furniture and 20th century classics by Frank Lloyd Wright, Wendell Castle, Kagan and Wegner. Showroom: 306 East 61st Street, New York, NY 10021. (212) 355-4550; fax (212) 355-4495. $5.

94•Design Centro Italia. Discover directly imported furnishings from over 50 premiere Italian manufacturers. Visit our inspiring on-line catalog featuring over 400 fantastic items at www.italydesign.com

95•Duxiana. The exclusive store for the DUX BED—the bed your back has been aching for. Complete color catalog, $5.

96•Giati Designs, Inc. A manufacturer of award-winning, indoor/outdoor solid teak furniture, market umbrellas and imported French indoor/outdoor textiles. Free catalog.

97•Giemme USA, Inc. Small pamphlet showing photos of select items from our catalog—bedroom, dining room, occasionals and desks. $6.

98•Glabman's Furniture and Interior Design. 12-page color brochure describes complete Interior Design Service, shows photos of room settings, lists "Best of Kind" furniture manufacturers represented, details low price guarantees.

99•Guy Chaddock & Co. Four-color brochure featuring popular items from the extensive product line and descriptive information about the home furnishings collections.

100•Henredon Furniture Industries, Inc. A fresh eclectic vision of classic traditionalism, styled for today's more open spacious interiors. Dramatic dining rooms, bedrooms, accents; embracing echoes of the ancients: colonnades, corbels, Palladian arches. $7.

101•Interior Crafts, Inc. A hand-crafted furniture manufacturer since 1951. Unsurpassed collections of Art Deco, French, Russian, Oriental and upholstery. Call (773) 376-8160. Catalog, $50.

102 • LA Haute. Some like it haute. Custom handmade furniture. Old world quality hand-crafted with 21st century fabrics and detail.

103 • Lewis Mittman Inc. Full-color catalog of over 300 items, now includes acclaimed 20th century French club-inspired upholstery designed by Marshall Watson. $40.

104 • Lincoln-Gerard USA, Inc. Full-color brochure depicting different room settings of mahogany replications which embody only the most intricate and significant designs of the 18th century. Maker of fine furniture, not a manufacturer of thousands. Each piece meticulously crafted by hand.

105 • M. Craig Cabinetmaker. Each piece an original in the forefront of contemporary design. Mahogany and American hardwoods are the predominant materials used. More than 40 residential and custom creations featured in the portfolio. $15.

106 • McGuire. 100-page book, 145 color photographs featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the McGuire Special Collections, including bamboo tables and solid teak. $15.

107 • Michael Taylor Designs, Inc. New full-color brochure featuring the legendary collection of home furnishings hand-crafted in stone, wood and metal. $5.

108 • Niermann Weeks Company, Inc. Over 400 heirloom-quality lighting, furniture and accessory designs are featured in the new 1998 catalog. Trade only. Call (410) 923-0123. Catalog, $50.

109 • O. Henry House, Ltd. Excellent custom upholstered furniture. Standard pieces can be custom tailored to your specs. Known for beauty, comfort and style. Six to eight week delivery after COM arrival. Trade only. $50.

110 • Overland Ranch Store. A unique collection of rustic lodge and ranch style leather and upholstered furniture and accessories. $10.

111 • Pacific Design Center. Request tour information on Idea House, two 4,000 square foot model homes located in Pacific Design Center specifically designed for the consumer.

112 • Pieces. "Done" and "Overdone" are examples of the creative and humorous pieces designed by Michael Hackett. The chair can be done in any finish, even crystal rhinestones.

113-115 • Reed Bros. Hand-carved redwood furniture for outside and hand-carved pine furniture for interior use. Custom woodcarving and furniture design is our specialty. Circle # (113) $15 U.S. Circle #(114) $20 Canada/Mexico. Circle # (115) $25 International.

116 • Roche Bobois. The international collection of exclusive, contemporary furniture is presented in a 100-page, full-color catalog. Exciting new concepts in leather and fabric seating, wall systems, occasional tables, bedroom and dining room furniture. $10.

117 • Summer Hill Ltd. A unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason. Catalog, $55.

118 • Trosby. Manufacturers of the finest English reproduction furniture for home and office. Catalog illustrates over 100 pieces. Our custom capability is unlimited. $12.

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119 • Bulgari. Contemporary Italian jewelry of extraordinary quality including watches, leather accessories and handbags, fragrances, eye wear, scarves and ties. Complimentary catalog.

120 • Ilias Lalaounis Corp. Exquisite handmade jewelry in 18kt & 22kt gold inspired by the art of ancient civilization. "Every piece of jewelry has a story to tell..."

121 • Mikimoto. The originator of the cultured pearl since 1893, specializing in Japanese Akoya cultured pearls, South Sea pearl jewelry, designer of precious gemstone jewelry and international giftware merchandise.

122 • Platinum Guild International. To receive a free brochure about precious platinum jewelry or to locate a retailer nearest you, please call (800) 990-PLAT or check our website at www.PreciousPlatinum.com

KITCHEN & BATH

123 • Becker Zeyko. The finest in custom-built cabinetry using the highest quality and environmentally friendly materials. We offer over 200 door styles; each hand-crafted in the Black Forest of Germany. $10.

124 • Canac Kitchens. Terrific tips...expert advice... and more! Canac's full color "Kitchen Planner" is the ultimate guide for creating the kitchen you've always wanted. Catalog, $5.

125 • Christopher Peacock Bespoke English Cabinetry. Handmade in the United States, we offer you the very best in fitted furniture for the home. Unlike mass-produced cabinet ranges of today, each piece of cabinetry is made individually to fit your home. Brochure, $10.

126 • Delia Associates. Lifestyle brochure for high-end kitchen appliances. Product information includes

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127•Downsview Kitchens. Euro-technology combines with American design flair to make Downsview the premier choice in kitchens. Send $5 for our 48-page color brochure or pick up a copy at your nearest Downsview designer showroom. For showroom information, call (905) 677-9354. $5.

128•Gaggenau USA Corp. Color catalog takes you through our complete line of European-designed custom built-in appliances for the kitchen of a New Era. Call us at (800) 929-9808 or visit us at www.Gaggenau.com $5.

129•Heritage Custom Kitchens, Inc. View high-end custom cabinetry in this beautiful full-color, 50-page brochure. Featured rooms include kitchens, baths and libraries in traditional, contemporary and Old World styles. $12.

130•Jacuzzi Whirlpool Bath. Presenting the 1997 International Designer Collection of whirlpool baths, faucetry and The J-Dream™ family of shower systems. (800) 288-4002. (www.jacuzzi.com). Free catalog.

131•KitchenAid©. A complete line of thoughtfully-designed appliances including a new dishwasher with stainless steel interior, refrigerators, cooktops, built-in ovens, ranges, clothes washers and dryers. For more free information and the nearest KitchenAid dealer, call (800) 422-1230 or visit us at www.KitchenAid.com

132•La Cornue. A professional range available in 15 porcelainized colors and 6 choices of trim, incorporating the best of everything in cooking including gas burners, traditional "French Hot Plate," electric burners, BBQ, 2 natural convected ovens: gas and electric. (800) 892-4040. Literature, $5.

133•Meyer Corporation—Anolon Professional Cookware. The first word in gourmet cookware. Appealing design, amazing performance. Hand-anodized surface combined with Dupont's finest nonstick coating, Autograph®, guarantees food won't stick and clean-up is easy. Call (800) 388-3872. http://www.meyer.com

Miele Appliances Inc. Superb European dishwashers, laundry products, ovens, cooktops and vacuum cleaners. Extraordinary appliances for ordinary tasks. To speak directly to your local Miele appliance dealer, call (800) 289-6435; for your local Miele vacuum dealer, (800) 694-4868.

134•Neff Kitchen Manufacturers, Ltd. Extraordinary kitchen and household cabinetry that meet the quality and design standards formerly only European manufacturers could offer. Exquisite styles, custom finishes and unique accessories. $10.

135•Phylrich. Creating fine fixtures since 1959. Each series contains the coordinated fixtures to complete a fine bathroom; all available in any of our 17 hand-worked finishes protected by our lifetime warranty. (800) PHYLRICH.

136•Plain & Fancy Custom Cabinetry. Our inviting full-color catalog takes you through a wide range of exciting and beautiful ideas for kitchens, baths and furniture for any room in the home. Features a helpful planning guide. Available east of the Mississippi only. $10.

137•Poggenpohl U.S. Inc. World-renowned European kitchen and bath cabinetry manufacturer offers a large variety of front styles in wood, lacquer and laminates, ranging from traditional design to avant-garde. Literature, $15. Call (800) 987-0553.

138•Rutt Custom Cabinetry. Rutt's new Design Folio will inspire your creativity. Filled with classic styles and concepts for virtually every room in your home. The only American cabinet maker who will design, cut, fit and finish to your exact specifications. $15.

139•SieMatic Corporation. The SieMatic Kitchen Book is 152 large-format pages of exciting design ideas featuring SieMatic's internationally-known line of cabinets and accessories. $19.95.

140•Thermador. Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Our free color catalog offers you a wide range of options to meet your specific kitchen requirements. Call (800) 656-9226, ext. 18.

141•TOTO USA. "A Toilet Should Do More Than Flush"...See the multi-functional, performance-driven toilets, seats and water-saving innovations for today's bath from TOTO, world's largest producer of toilets, in two new free color brochures.

142•Viking Range Corporation. The originator of commercial-type equipment for the home. Viking range outfits the ultimate kitchen with a full line of products including cooking, ventilation, cleanup and now refrigeration.

LIGHTING

143•Arte De Mexico. Our new catalog features over 325 different hand-forged, wrought-iron lighting fixtures, available in 20 distinct hand-applied finishes. For information, call (818) 508- 0993.

144•H.A. Framburg & Co. 400 styles of hand-crafted lighting fixtures and lamps. Reproductions and interpretations of virtually every major design theme including Gothic, Neoclassic, Georgian, Art Nouveau, Art Deco, and soft contemporary. $15.

145•IRIS Lighting Systems. You can light your house or you can enhance the design of your home. Explore lighting techniques in this 4-page brochure. $1.

146•Schonbek Worldwide Lighting. Founded in Bohemia in 1870, Schonbek is the largest manufacturer of crystal chandeliers in North America. Contemporary, traditional and custom designs (http.//www.schonbek.com). Literature and video, $10.

147•Wendelighting. Full-color brochure showing some of the lighting effects possible with Wendelighting's renowned optical framing projectors as well as our other fine lighting fixtures. $2.50.

MISCELLANEOUS

148•American Society of Interior Decorators. Free "Knowledge and Solutions" kit. Free interior design referral service; call (800) 775-ASID (residential) or (800) 610-ASID (commercial). http.//www.interiors.org

149•Calyx & Corolla. The freshest flowers and plants available, as well as beautiful preserved designs. For a catalog, call (800) 800-7788.

150 • Designer Previews. A decorating matchmaker who helps clients choose a designer or architect by showing them the work of America's top firms. (212) 777-2966.

151 • Encyclopaedia Britannica. Product Catalog.

152 • Hunter Douglas Window Fashions. The 96-page color Hunter Douglas Guide to Window Decorating is the first sourcebook on integrating window treatments into the art of interior design. This hardcover book details all the practical and aesthetic elements of window decorating. A $14.95 value for only $5.95.

153 • The Iams Company. If you are interested in being on Eukanuba dog foods' mailing list, please send us your name and address.

154 • Marble Art. Exotic marble imported from the Far East for residential and commercial installations. Columns, urns, table bases, pedestals, statuary, fountains and fireplaces at rock bottom prices! $5.

155 • Raymond Enkeboll Designs© 1996. Exquisite architectural solid woodcarvings. 104-page color product catalog shows capitols, moldings, onlays, panels, etc. Stocked in maple and red oak. $20.

156 • Royal Pedic Mattress. The choice of interior designers and the world's most influential people. When an exceptional bedroom is being created, it demands the finest mattress available.

157 • SM Automatic. Motorization for Interior Window Coverings. A color brochure showing the most technically advanced products available today and how easy it is to have your draperies, blinds, and shades effortlessly operate at the flip of a switch or the touch of a button.

158 • Swimex Systems. In a space no larger than 200 square feet, the Swimex pool's adjustable laminar water flow, created by a patented paddlewheel propulsion system, lets you swim, run or exercise against a smooth, deep water current.

159 • Tischler und Sohn (U.S.A.) Limited. Both European and American designed mahogany windows and doors customized to practically any size, shape and finish.

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Winners will be announced in May, with the scholarships applied to the winning students' tuition this fall. For more information about World Studio Foundation programs, scholarships and scholarship sponsors, please contact Irene Small at 212/366-1317, ext. 13.

E.J. Audi Auction Action

Architectural Digest will host a cocktail reception with an exciting preview of the new 21st Century collection from **Stickley** at **E.J. Audi.** Join in a live auction of pieces from the re-issued historic Mission Oak and Cherry Collection, plus other items, to benefit Craftsman Farms (this beautifully restored New Jersey country estate of Gustav Stickley is now a National Historic Landmark). Meet Gustav Stickley III and other noted experts on the Arts & Crafts movement, and enjoy musical entertainment on an original Arts & Crafts piano, courtesy of Maximiliaan's House of Grand Pianos.

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Admission is free, and the homes are on display now through October. For more information about *idea house* SAN FRANCISCO, please call 415/490-5800.

TO *the* TRADE

A FRENCH CRAFTSMAN IN BROOKLYN



JOHN LEI

For the last five years New York architect **Alexander Gorlin** (far left) has called on Jean-Paul Viollet (left), whom he describes as "one of the last real craftsmen." The furniture maker founded the **Atelier Viollet** in an abandoned toy factory in Brooklyn 12 years ago, not long after coming to the United States from France, where he worked in his family's more than 150-year-old carpentry business. Viollet reproduces furnishings by such masters as Jean-Michel Frank and Emile-Jacques Ruhlmann, he creates original designs, such as a semainier (right), and he crafts pieces commissioned by designers and architects, including **Peter Marino**, **Bunny Williams**, **Naomi Leff** and Gorlin. He works with exotic woods, such as burl amboyna and macassar ebony, and he also uses shell, parchment and metals. Of Viollet's collection of antique veneers, Gorlin says, "They're almost Proustian—you can conjure up imagined memories from a label that reads 'Cuban mahogany, 1929.' Jean-Paul is so involved with his work," he adds. "He says things like, 'That wood has a nervous quality, and it won't sit well as a veneer.'" Atelier Viollet, 505 Driggs Ave., Brooklyn, NY 11211; 718/782-1727.



JOHN LEI

MODERN LIVING



TOM BONNER

City Studio's Ciao Manhattan mirror and Braque lamp (right)

Firms, designers and architects such as **McMillen**, **Jed Johnson & Associates**, **Alan Wanzenberg** and **Benjamin Noriega-Ortiz** have taken note of the modernist furniture at **City Studio**, which was launched by Toby Mazzie and Tony Fernández of City Antiques. "We're interpreting the best of past furniture design and filtering it through our own sensibilities," says Fernández. "Our designs have historical references," notes Mazzie. The pair cite as influences Pierre Legrain, Gio Ponti and Samuel Marx, while African tribal objects, Art Déco and modernist architecture also figure in their pieces. The Braque lamp pays homage to the Cubists, the Ciao Manhattan mirror is based on one used in a 1950s Manhattan apartment, and their mahogany low table—a rectangular block between two platforms—was inspired by a Legrain design from 1920. At showrooms nationwide. City Studio, 8444 Melrose Ave., Los Angeles, CA 90069; 213/658-6354.



TOM BONNER

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Wouldn't it be wonderful.



to the trade Photo: Paul Robinson

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GOING BLOND





A maple-and-beech club chair (above left) and the Kitty Hawk computer desk (above) at Robert Russell

Furniture designer **Robert Russell** (AD at Large, Aug. 1995) has a new line of the modernist-inspired blondwood pieces he has been creating for architects, among them **Ted Porter**. Russell, who studied fine arts at Bennington College, where he says he was influenced by the color field work of Kenneth Noland and others, calls his current collection *Blond on Blond*. There's a beech desk with side panels inset with maple medallions and a matching chair with a curved back; a club chair of similar design; and an ash end table. By appointment. Robert Russell, 12 Waverly Pl., New York, NY 10003; 212/473-7948 and 718/388-3055.



SIMPLY SHADES

It seems as if everyone in the design world, from **Timothy Macdonald** to **Kentshire Galleries**, and in Manhattan itself (the mayor's office and the new SoHo Grand Hotel are clients), goes to **Just Shades**, where 4,000 examples are on display. Founded in 1966, the firm is now run by Steve Rakower and his wife, Connie. "You can bring in material, you can buy off the floor, you can draw a shape on a napkin and we'll try to make it, but for heaven's sake, bring in the lamp," Connie Rakower says. Just Shades carries Empire and fringed shades in addition to designs covered in parchment and faux leopard. Just Shades, 21 Spring St., New York, NY 10012; 212/966-2757.

TRADITIONAL FABRICS

Two Americans, Elizabeth Downing, a longtime member of **Mark Hampton**'s staff, and Anne Dubbs, who worked with Eldo Netto, former owner of Cowtan & Tout and founder of Travers & Company, have opened a fabric firm in London, **Blithfield & Company**. Among the fabrics drawn from 18th- and 19th-century French and English examples are *Chelverton*, a beige-and-red cotton of roses and geraniums; *Dereham*, a raspberry print; and *Bessingham*, a pale blue or green union cloth with roses and ribbons. Blithfield & Company, 68 Scarsdale Villas, London W8 6PP; 44-171-460-6454. Travers & Co., 979 Third Ave., New York, NY 10022; 212/888-7900.



Raspberries adorn *Dereham* at London's Blithfield & Company

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PHOTOGRAPHY/ADAM KAST



ABOVE: CEILING DETAIL OF ONE OF THE JPW SHOWROOMS. This elegant ceiling is made up of four large panels (RMF 2014). They were pre-finished & gilded prior to installation. INSTALLATION TIME: 2 people, 1 day. The crown mouldings and ceiling panels are custom originals from the hands of the JPW designers & sculptors. Additional components to extend this ceiling design are available. PETITSIN Handbook, p.133, 134. TO THE TRADE

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RIGHT: CORNER FOR SMALLER CEILINGS
Petitsin, p.126, 127.

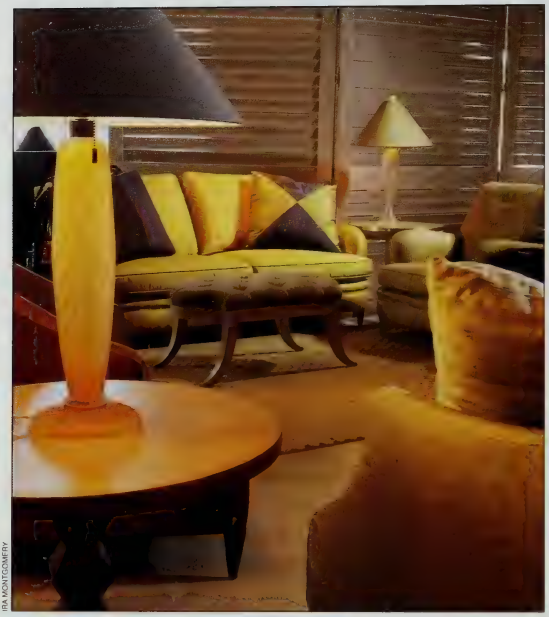


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IN THE SHOWROOMS



IRA MONTGOMERY

● David Sutherland

The news at David Sutherland (214/742-6501) is that the company has moved into a 27,000-square-foot showroom featuring separate galleries for **J. Robert Scott**'s furniture, accessories and fabrics (above) as well as for the largest showing of **Donghia** designs in the United States. (**John Hutton** mapped out the presentation of the various furniture collections and fabrics.) **Dakota Jackson**, **Maya Romanoff**, the **Pace Collection**, Sutherland's own Teak Collection and Perennials fabrics and a host of other designer collections are also available. "After 18 years in the previous space, we needed to expand our J. Robert Scott and Donghia displays just to keep up with their products," Sutherland says. "The response from the design community has been very enthusiastic—now they can see everything we have."

● Jim Thompson

Jim Thompson Thai Silk (212/758-5357) has created some sophisticated new fabrics. Among them are *Butterworth*, an oversize gingham check in rose and gold, green and gold or blue and gold. *Moonlight* has broad stripes in tomato, olive, taupe and cinnamon in a white ikat design with alternating thin stripes of beige grosgrain, black satin and black pinstripes. *Jungle Box* is a windowpane print with squares in red, blue, gray or green over gold. *Sheffield* is another windowpane plaid, but here the squares are raised. The fabric is a monochrome available in colors ranging from bright red to green to Quaker gray.



COURTESY JIM THOMPSON

Jim Thompson's *Butterworth* series of gingham checks (left)

● Ruth Caplan

Ruth Caplan (212/826-3756), who opened her showroom last year on New York's East 59th Street, has a host of new fabrics. Victoria Mournean has created three chenille jacquards: *Ormond*, a plaid in forest green, celery and bronze; *La Scala*, a pattern of large checks with smaller checks in alternating squares, evoking a Charles Rennie Mackintosh design; and *Peony*, an elaborate Japanesque image of blossoms and leaves in gold and cinnabar. Archive has a number of dramatic silks: *ICI* is an iridescent chiffon in celadon or tomato; *Berber Stripe* features broad stripes in olive with bleeding edges against gold; and *DT-1* is a shimmering dark gray-green taffeta. Catania has a silk taffeta in rose with gold tones called *Solid*. Yacan's *Milpa* is a handwoven chenille.



KAREN SCHULD PHOTOGRAPHY

At Ruth Caplan, from left, *DT-1*, *ICI* and *Peony*, a chenille jacquard



COURTESY CLARENCE HOUSE

● Clarence House

The latest woven tapestry from Clarence House (800/632-0076) has a very traditional style. *Joselin* (above) is adapted from a 17th-century tapestry and has a dense pattern of urns, flowers, birds and leaves. □

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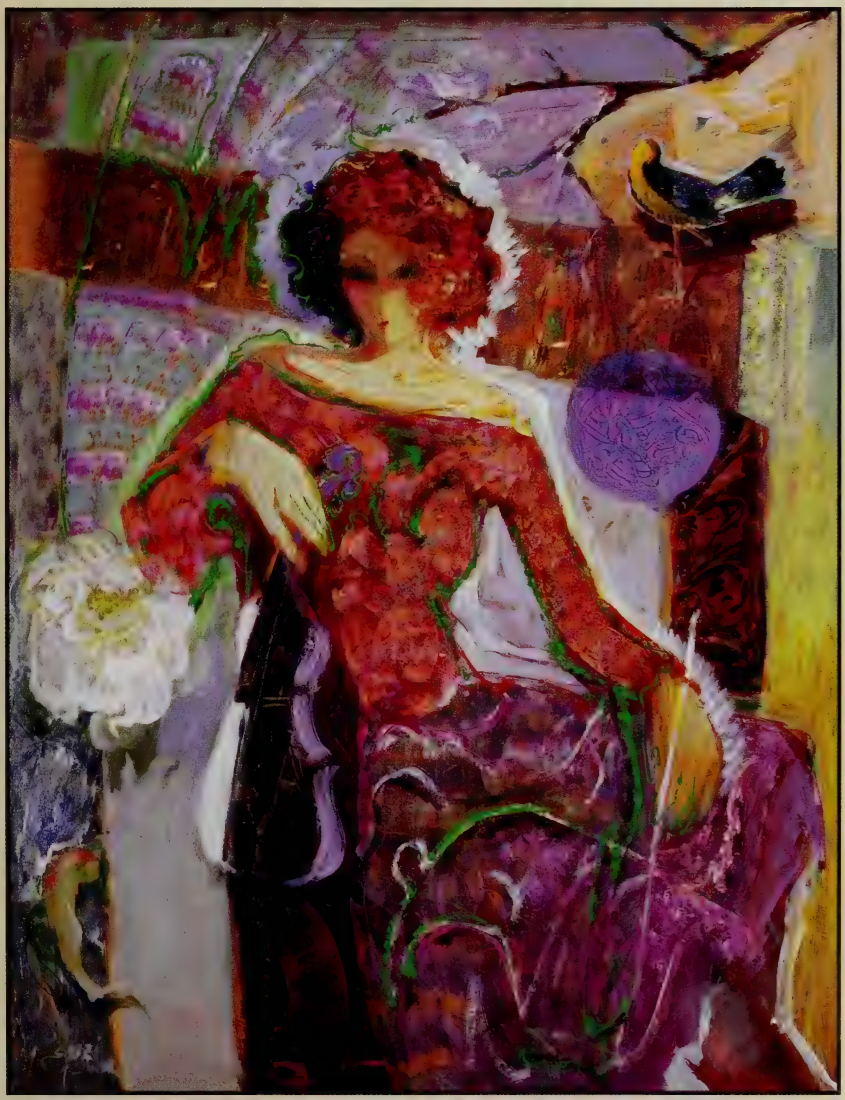
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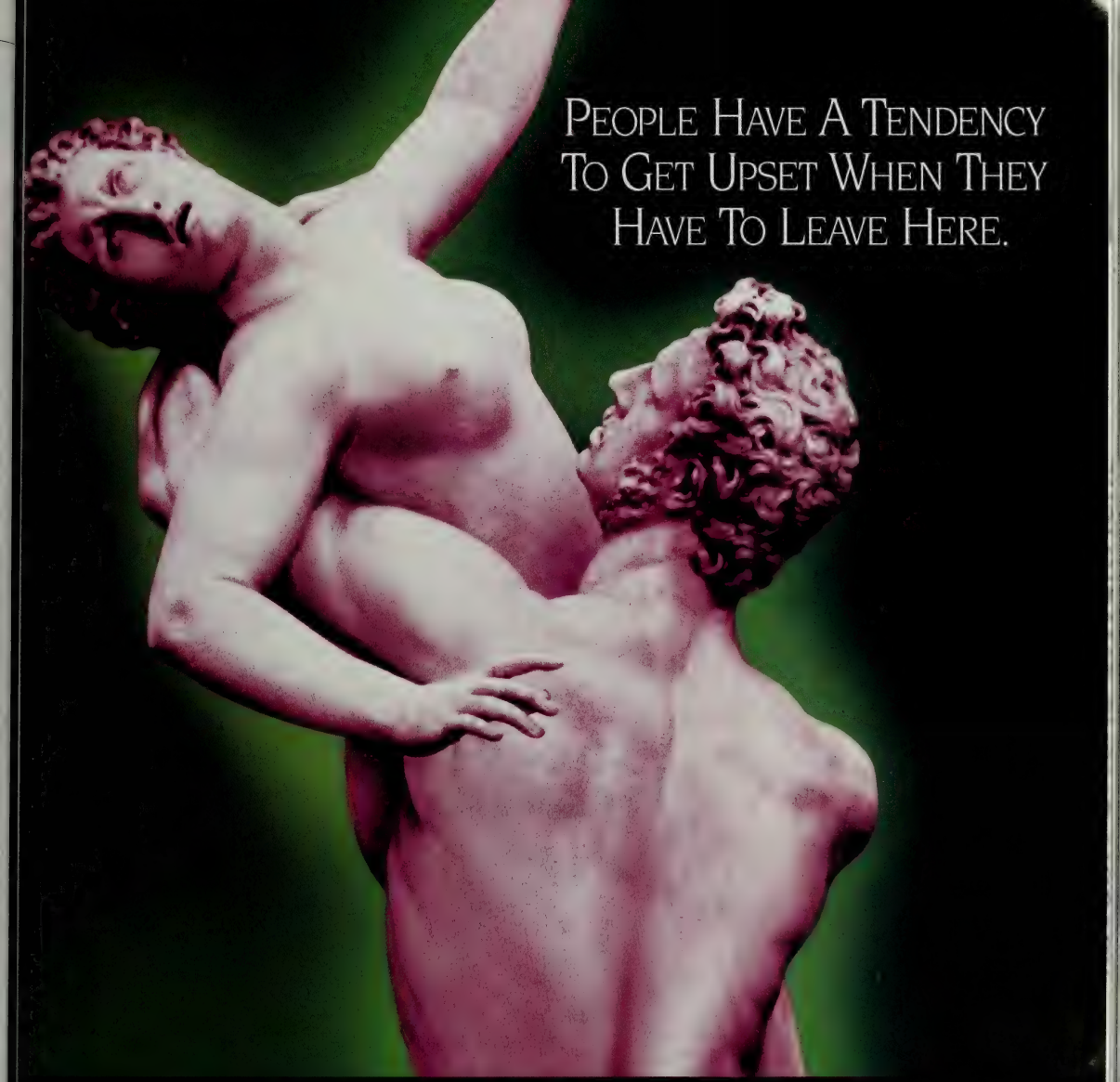
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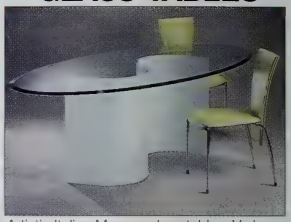
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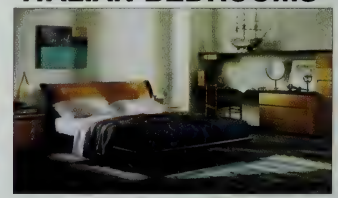
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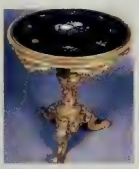
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15) A Louis XVI Style Gilt-Bronze Mounted Marquetry Armorial Commode, after J.H.Reisner. L:86"



16) A Louis XVI Style Marie-Antoinette Mahogany Gilt-Bronze Mounted Commode, after Benneman & Stöckel. L:70"



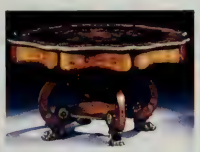
22) An Italian 19th Century Carved Carrara Marble Sculpture of "EVE" on pedestal. By Scipio Tadolini, 1873. H:72"



17) Italian Marble Group of "THE LECTURE" SIGNED D. ZOI, Firenze. H"54"



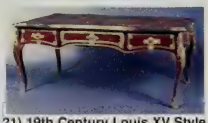
18) Louis XVI Style Giltwood Carved Oval Center Table with marble top. H:31" W"48"



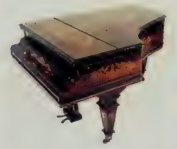
19) Palatial Italian 19th Century Gilt-Bronze Rosewood Marquetry Octagonal Center Table. H:32" W:59"



20) Fine French 19th Century Giltwood Carved "Grapevine Branches & Leaves" Mirror. H"76" W:43"



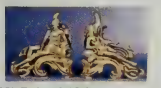
21) 19th Century Louis XV Style Maquetry & Gilt-Bronze Mounted Bureau Plat. L:71"



25) A 19th Century Louis XIV Style "COLLARD & COLLARD" Rosewood Marquetry Baby Grand Piano. L:72"



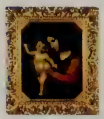
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23) Pair of 19th Century Gilt-Bronze Figural Chenets by BOUHON Frers. H:19"



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27) 19th Century Italian School Oil on Canvas "Madonna & Child" on a Rococo Giltwood Frame. H:47" W:40"

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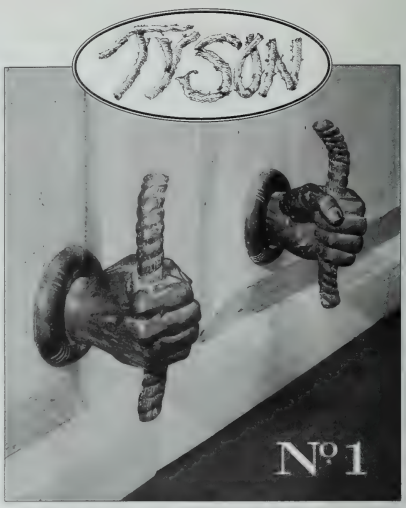


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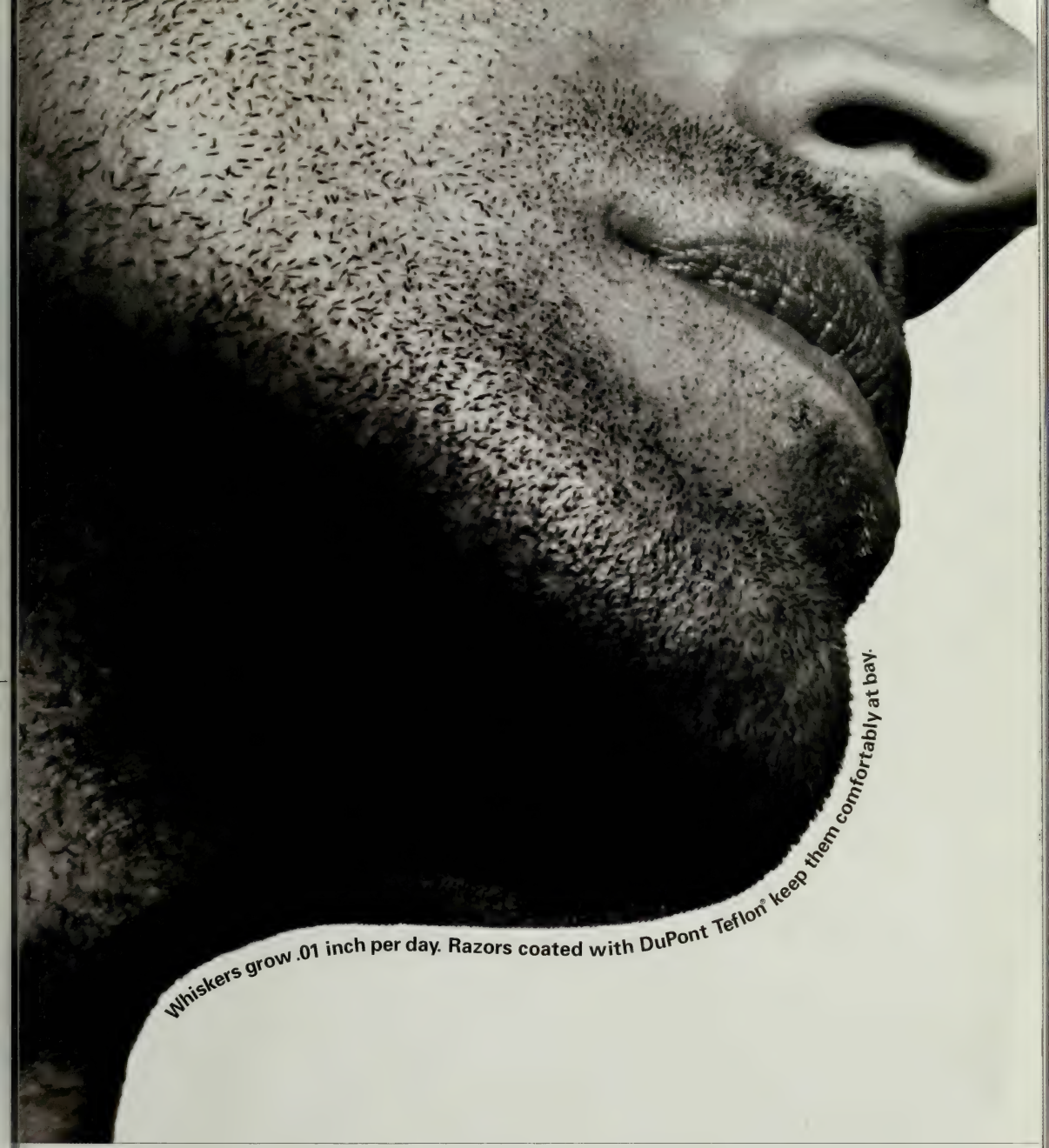
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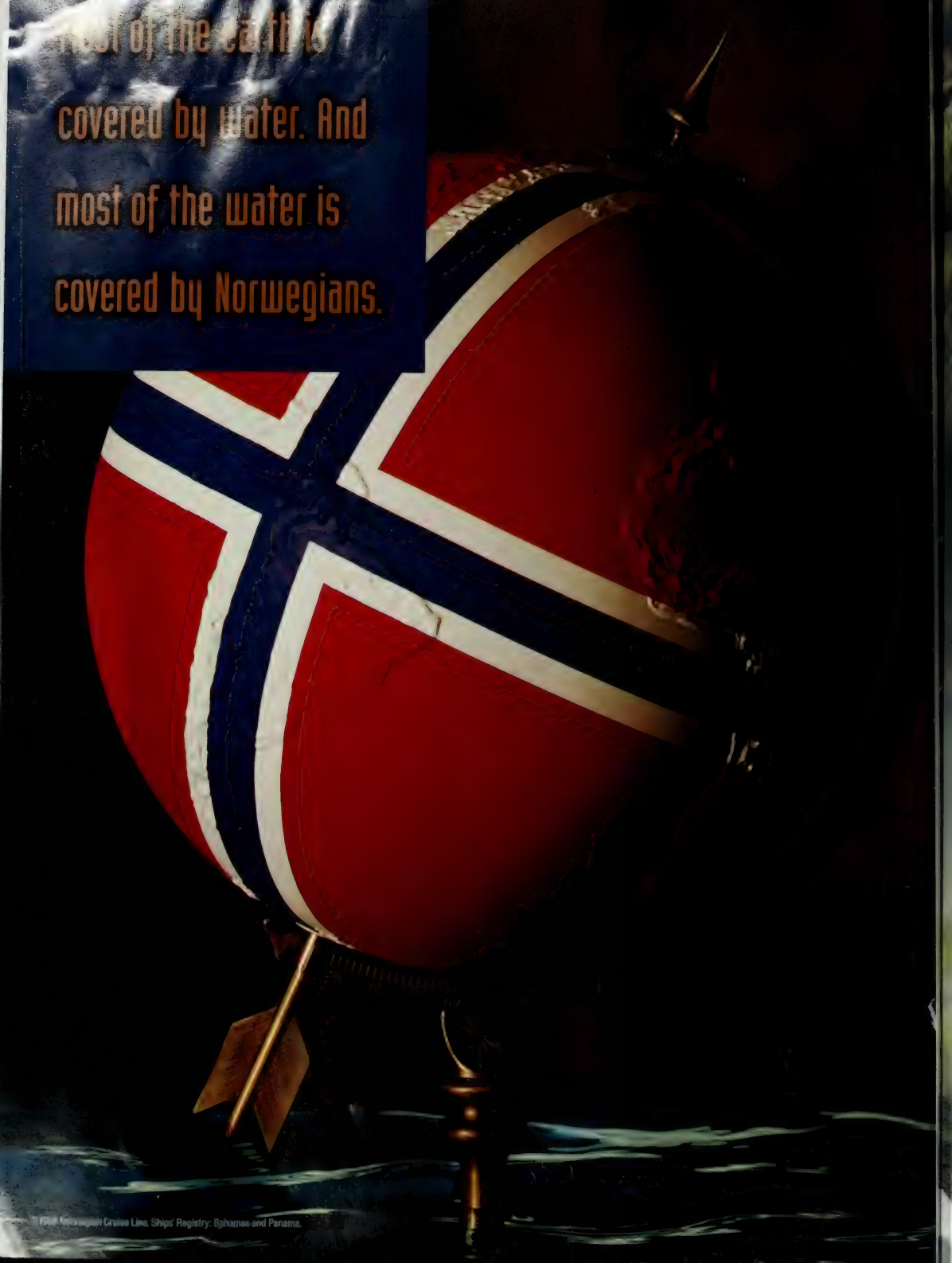
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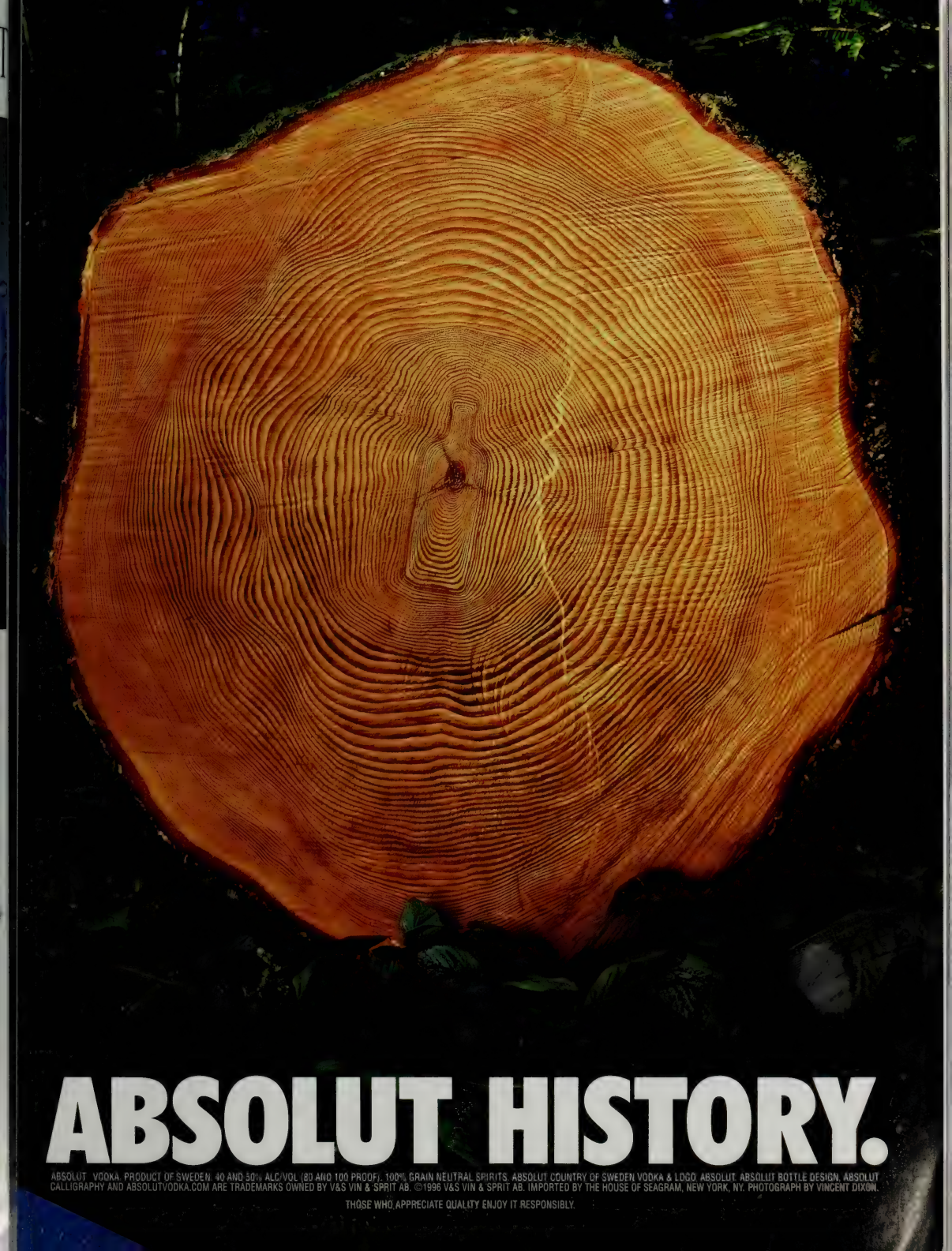
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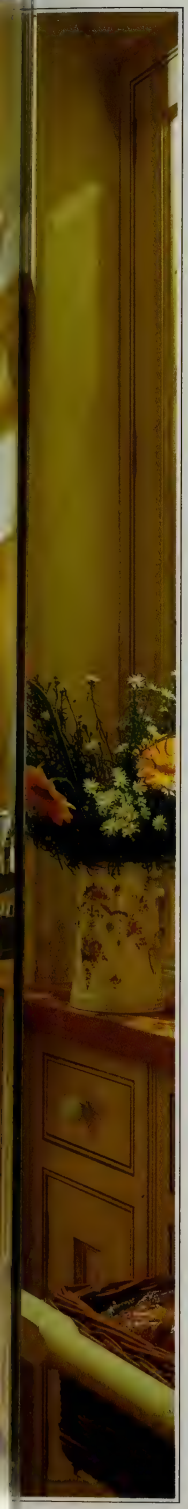
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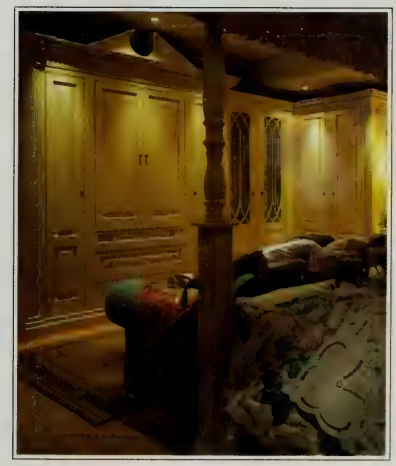
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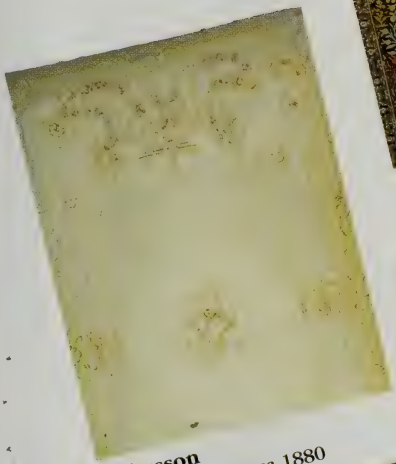
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Fred Moheban Gallery



Mohtashem Kashan
(partial view) circa 1890

features the rare and unusual in decorative Oriental and European carpets and rugs.

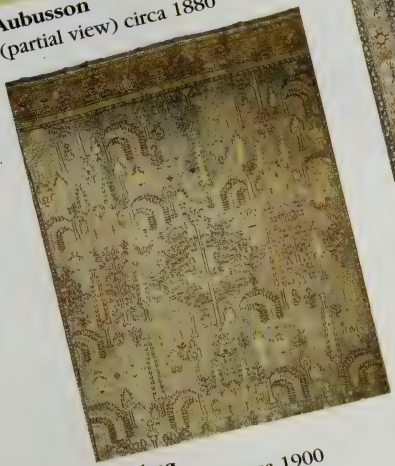


Aubusson
(partial view) circa 1880

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Tabriz Vase Carpet
(partial view) circa 1870



Oushag
(partial view) circa 1900



Persian Village Carpet
(partial view) circa 1890

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"YOUR NOVEMBER 1997 ISSUE WAS BEAUTIFUL, BUT STALLONE ON THE COVER?"

You certainly goofed! Your November 1997 issue was beautiful, but Stallone on the cover? And his house is a stunning example of poor taste. Because someone enjoys celebrity status is not reason enough to show his home, unless, like Sting's home ("Malibu, Sting and Styler," November), it is worth viewing.
HELEN OSBORNE
GARDEN CITY, NEW YORK

Sylvester Stallone, gobs of paint and a baby do not a cover make. Surely the selection staff were blindfolded as they picked the November cover photo. Mr. Stallone may be a very nice man and has had the good fortune to amass great wealth, but his taste in décor is pretentious, overbearing and appalling. Homes should reflect comfort and beauty, and museums can serve the purpose of exhibition.
JACQUELINE N. YEAGER
PITTSBORO, NORTH CAROLINA

I am getting tired of seeing celebrities on your covers lately. Isn't the focus of your magazine architecture, design and style? I hope it is not promoting a celebrity's career, as there are plenty of other outlets for doing that. I feel you are cheapening the image of your fine publication.
TIMOTHY MOORE
LOS ANGELES, CALIFORNIA

Your November cover, with Sylvester Stallone and his daughter, Sophia Rose, was a delight! A comparison with the photograph of the actor in his studio (page 220) indicates that little Sophia had added her own mark to her dad's portrait-in-progress. I hope he kept it in.
MARY-ELLEN MCCARTHY YOUNG
DENVER, COLORADO

Thank you for your thoroughly enjoyable article on Sylvester Stallone. His charm and candor are undeniable.
LESLIE MCKERNS
BOCA RATON, FLORIDA

As a recent subscriber to *Architectural Digest*, I am pleased with what I perceive as an adventuresome mix of architecture, old and new. Your August 1997 issue was particularly satisfying, with the excellent treatment of Jim Jennings's Telegraph Hill house ("Architecture: San Francisco Skyline") and, for something completely different, Preston Phillips's Bridgehampton studio ("Architecture: New York Primaries"). I was equally impressed with the article on John Fowler's Hunting Lodge (Historic Design, September 1997).
MERRILL C. GAINES
SAN LUIS OBISPO, CALIFORNIA

I am a relatively new reader of *Architectural Digest*. Each issue is like a seminar on various architectural subjects. The human touch in the written accompaniment to the visual presentation is very attractive and holds my attention to the end of each article. Your stories span a wide variety of subjects, pointing to the fact that your magazine is open to all cultural, artistic and architectural influences.
MARIA E. GIAKALIS
ATHENS, GREECE

I am a third-year architecture student. As a beginner, I found it quite hard to create eye-catching interiors. Then my uncle offered me a copy of the November *Architectural Digest*. I was amazed by its contents. This issue became my stepping-stone to new ideas.
ROSEMARIE DIAMZON
SAN JUAN, SANTA RITA, PHILIPPINES

I would like to compliment *AD* and its staff for its effort in sharing creative and valuable design ideas. I started reading it during my design studies in the Philippines during the 1980s, continued through my international work in the Middle East and read it now in my practice in the United States.
RICHARD DE MESA, JR.
ARLINGTON, VIRGINIA

The editors invite your comments, suggestions and criticisms.
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Jimmy Stewart was perhaps the most beloved of all American film stars. Next month, as a highlight of our fifth Hollywood at Home issue, we take readers inside the Beverly Hills house where he lived for nearly fifty years. Though Stewart never allowed the house to be photographed during his lifetime, his family has now agreed to share his private realm as a tribute to his memory. The issue also includes rare vintage photography of the residences of Burt Lancaster, Rita Hayworth and Orson Welles, Charles Laughton and Elsa Lanchester, Boris Karloff and other legends of the golden era. Today's era is vividly represented too, of course, with features on Val Kilmer in Santa Fe, Diane Keaton in Arizona, Helen Mirren and Taylor Hackford in New Orleans, and Michael Crichton in Los Angeles. With that cast, April looks like a hit.

Paige Rense
Editor-in-Chief

Gini Alhadeff's family memoir, *The Sun at Midday: Tales of a Mediterranean Family*, was published last year by Pantheon Books.



Avis Berman wrote *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art*. She is working on *The Poetry of Sight*, a book about Whistler and the literary world, for Clarkson Potter.

Thomas Carney has written for *The New York Times Magazine*, *Esquire* and *Rolling Stone*.

Susan Cheever, an *Architectural Digest* contributing writer, is completing her memoir *Note Found in a Bottle*, which will be published next year by Simon & Schuster.

Nancy Collins is a correspondent for ABC News and a *Vanity Fair* contributing editor. She is the author of a memoir collection, *Hard to Get*, and is working on her first novel, to be published by Hyperion.

Derek Fell photographs and writes about gardens. His books include *The Impressionist Garden* and *Secrets of Monet's Garden*, which was published last November.



Olda FitzGerald, who lives in County Limerick, Ireland, has contributed to many publications, including the London *Times*.

Paul Goldberger is an *Architectural Digest* contributing writer and a Pulitzer Prize–winning architecture critic.

Carol Lutey, a New York journalist, writes frequently about art and design in Asia.

Patricia McColl, an *Architectural Digest* contributing writer who lives in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

Prince Michael of Greece is the author of *The Crown Jewels of Europe*, *Imperial Palaces of Russia*, *Nicholas and Alexandra: The Family Albums* and *La Bouboulina*. *Living with Ghosts* is his latest book.

Susan Sheehan, an *Architectural Digest* contributing writer, won a Pulitzer Prize for her book *Is There No Place on Earth for Me?*

Nicholas Shrady lives in Barcelona and writes for several publications.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850–1918* and *American Elegy*.

Deborah Solomon is an art critic and biographer. Her latest book, *Utopia Parkway: The Life and Work of Joseph Cornell*, was published by Farrar, Straus & Giroux.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.



Matt Wargo is a Philadelphia-based photographer who specializes in architecture and interiors.

William Weaver, an *Architectural Digest* contributing writer, won PEN translation awards for *The Name of the Rose* and *Foucault's Pendulum* by Umberto Eco. His book *A Legacy of Excellence: The Story of Villa I Tatti* was published last year by Harry N. Abrams.

Michael Webb wrote *Architects House Themselves: Breaking New Ground* and *Architecture + Design LA*.

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AD at LARGE



BILLY CUNNINGHAM

BRAY'S SAG HARBOR SOURCE

Whenever he's in Sag Harbor, New York, **Robert Bray**, of the Manhattan design firm of Bray-Schaible, heads to **Lucky Strike**, where he looks for unique 1930s through '50s furniture, lighting, glassware, accessories and, as Bray puts it, "a lot of kitsch." The designer, who has a weekend house nearby, has found such pieces as a Florence Knoll leather chair, night tables, spun-aluminum lamps and a 1940s English teapot with an aluminum cozy that looks Italian. "You usually see so many country things in Sag Harbor, like peeling pine tables," says Bray. "This is something of a shock." Owner Jayne Tsuchiyama, who is president of a graphic design firm in Manhattan and a collector of vintage photography and art, offers furniture designed by Eliel Saarinen, Gilbert Rohde, Heywood-Wakefield, Warren McArthur and Thonet. She also sells outdoor furniture, fans, clocks, barware, vintage photographs, artwork, posters and a variety of collectibles. "I love buying things that are one-of-a-kind examples of great design," says Tsuchiyama, who lives in an 1822 farmhouse in the area and opened the shop three years ago. Bray notes that his luck failed him only once at Lucky Strike. On one visit he spotted a black-enameled metal chest of drawers designed by Norman Bel Geddes for Simmons in the 1930s, but someone bought it before he could. Lucky Strike, 150 Main St., Sag Harbor, NY 11963; 516/725-9310.

Designer Robert Bray examining a 1940s English teapot with owner Jayne Tsuchiyama at Lucky Strike, her Sag Harbor shop (above)

NATIVE ART

Seattle's **Lewis/Wara Gallery**, whose clients include **Terry Hunziker** and **Jean Jongeward**, has opened a New York location for its Oceanic, African and Indonesian art. "We'll show museum-quality ethnographic objects, such as masks, ceremonial staffs and ancestral figures from New Ireland, Papua New Guinea and Polynesia," says owner Kirby Lewis. "With the Chelsea space we'll be more accessible to East Coast and European collectors. We want to build collections for people." By appointment. Lewis/Wara Gallery, 212/337-1053.



COURTESY LEWIS/WARA GALLERY

Indonesian Asmat shield at Lewis/Wara

continued on page 24

Every great performance starts with a hint of potential.



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PASSAT

TRANSFORMING WOOD

New York dealer **Tucker Robbins** is giving new life to wood salvaged from crumbling houses—in the form of a line of Brancusi-inspired furniture that has been enthusiastically received by fashion houses such as Donna Karan, Ralph Lauren and Coach as well as interior designers, including **Juan Montoya**. Robbins and his scouts collect patinated wood in the Philippines and in Africa, and they commission local craftspeople to build the furniture to his specifications. Other pieces are hand-hewn in New York, where French polishes are added. But for the most part, the narras, satinwoods and rosewoods possess a raw, sculpted quality. "I've tried to create a contemporary platform for these old pieces of wood," says Robbins. "They have the feeling of beautiful antiques but with a modern tribal sensibility." Tucker Robbins, 366 W. 15th St., New York, NY 10011; 212/366-4427.





At Tucker Robbins, modern pieces crafted from exotic woods



HEAVY METALS

For New York–based designer **Ron Bradshaw** (above), flying to Houston to order metalwork from **Peck and Company** is worth the effort. "Bill Peck creates wonderful gates, grilles and table bases," he says. "Give him a design, and he'll know how to do it and how to make it affordable as well. His own architectural metalwork is beautiful too." Peck, whose previous projects include constructing display racks and tables for three Versace shops, employs a team of 18 draftspeople who sketch his designs, as well as blacksmiths and finishers who produce furniture, lighting, drapery hardware and garden ornaments; they also restore and reproduce antique metalwork. A variety of finishes are offered, from faux rust to gold leaf to brushed steel. Peck and Company, 99 Dennis, Houston, TX 77006; 713/526-2590.

ECLECTIC LONDON

Interior designer **Michael Reeves**'s London shop never stays the same. "It may be Art Déco one week and ethnic another," he says. "It's an assortment of witty things put together—anything I find that's decorative." These days the designer, who has sold pieces to **John Stefanidis**, **Sally Metcalfe** and **Nicholas Haslam**, combines unusual furnishings by young designers with a quirky stock of antiques, such as



Michael Reeves's antique Japanese chest

a 19th-century Japanese lacquered chest with original ties and an early-19th-century Italian cupboard with its original white paint and gilding. Reeves is especially pleased with his array of contemporary pieces, among them a stainless-steel Chinese throne, taborets shaped like inverted cones and crystal candelabra with scrollwork detailing. Michael Reeves, 33 Mossop St., London SW3 2NB; 44-171-225-2501.

continued on page 26


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PORCELAIN IN PARIS

Dominique Paramythiotis has a way of reinventing himself. He left a career in banking 20 years ago to sell antique plates and faience from a shop in Paris's Palais-Royal district. Three years ago he decided to try something new. He began creating porcelain plates (right) that he decorates by hand. Now Paramythiotis is back in the Palais-Royal with tableware that he specially designs for such clients as **Pierre-Hervé Walbaum** (left) and **Tino Zervudachi**. Dominique Paramythiotis, 147 Galerie de Valois, 75001 Paris; 33-1-48-07-02-08.

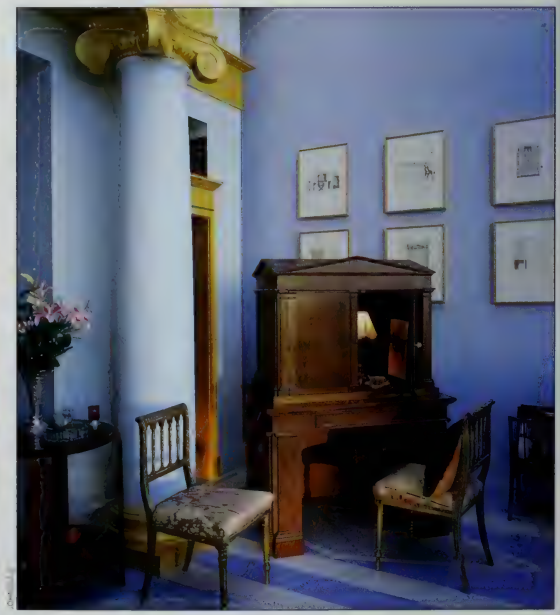


GWENAEL BERTHY

SANTA MONICA CLASSICS



JOHN C. [illegible]



JOHN C. [illegible]

Nestled among the country pine furniture on Santa Monica's Montana Avenue is an oasis of designs for a more urban environment. "We wanted to introduce a metropolitan look with traditional, clean details," says **John Saint-Denis**, who shows furniture by Steve Johnson and James Favaro at the shop that bears his name. Johnson and Favaro create pieces with classical detailing that could be passed on as family heirlooms. Alongside armoires, tables and chairs, Saint-Denis sells architectural drawings, color plates of floor and ceiling patterns from a 19th-century architect's journal and brackets, moldings and antique hardware. John Saint-Denis, 1408 Montana Ave., Santa Monica, CA 90403; 310/393-1801.

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VANE PERCY ON CRYSTAL

John P. Smith is a glass man after my own heart. He's interested in the unusual," says **Christopher Vane Percy** (above, beside a ca. 1860 Osler chandelier). Indeed, Vane Percy regularly looks to the head of the glass department at London's **Mallett & Son** for 17th- through 20th-century glass for clients and for his own collection. "Twenty years ago John and I were the only two people who knew Osler glass. After I wrote *The Glass of Lalique* I planned to do a book on Osler, but he beat me to it." While Lalique made art and commercial glass, Osler was known for chandeliers and glass furniture, and Vane Percy explains that his 1880 table with a crystal "fringe" (above) is remarkable for the way in which it was constructed. "Baccarat pieces tend to have metal running through them," he explains. "But the Osler table has a solid plinth, and all the pieces are threaded together." Mallett & Son, 141 New Bond St., London W1Y 0BS; 44-171-499-7411.

LATIN AMERICAN SPIRIT

Many people might miss **Rustica**, a 600-square-foot shop in Los Angeles that's filled with antiques from Central and South America, but **Frank Pennino**, **Marjorie Shushan** and actors Richard Gere and Sharon Stone have found it to be a good source for country tables, chests, armoires and ceramic and metal urns. Suzanna Howse opened Rustica after she and a friend decorated a house in Central America with locally made furniture. Now she and partner Shahram Hoghoughi travel to Nicaragua and Colombia to buy mid- to late-19th-century pieces handcrafted from tropical mahogany and royal cedar.



TONY LUNA

100-year-old Colombian table at Rustica

She also sells beds, buffets, columns and monastery doors from a warehouse that's open by appointment. And Shushan and Stone are fans of the collages of Nouria Roman, a Minorcan artist Howse represents. Rustica, 8407 Melrose Ave., Los Angeles, CA 90069; 213/782-8302. □



TONY LUNA

Rustica's kitchen cupboard and metal urns



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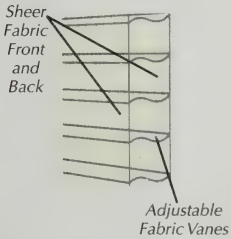


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NANCY COLLINS

A NOMAD JOURNALIST DISCOVERS DOMESTIC BLISS

Photography by Edward J. North



"Decorating satisfied two of my passions—shopping and history," says television correspondent and author Nancy Collins (left) of her New York City apartment.

FOR MOST OF MY ADULT life, I was a girl with a country but no home. As a reporter for *Women's Wear Daily*, *The Washington Post*, NBC, ABC and *Vanity Fair*, I spent my life on airplanes and deadlines, moving from New York to Washington to Los Angeles and back again to New York. In eight years. My apartments were places I changed clothes, blew out hair, wrote articles and slept. Since I didn't care, great flats fell in my lap. The top floor of a Georgetown town house for six hundred dollars a month? I had it. A SoHo garden apartment with patio and fireplace? It was mine. That my décor consisted of books, a bed and a convertible sofa mattered not a whit. As much as I spent on clothes was as little as I spent on furniture. I was happily—and determinedly—undomesticated.

Dedicated to staying portable, I successfully avoided things that would tie me down—like marriage and possessions. I wanted to neither wed nor decorate; I wanted to achieve, fly, soar, which would be hard to do weighted down by tables, dressers, chairs. My focus was my work. I had presidents to interview, TV profiles to shoot, books to write. Since I lived inside my head, where I lay it down at the end of the day didn't matter much. I'd chosen a life of creative freedom with no strings—or armoires—attached.

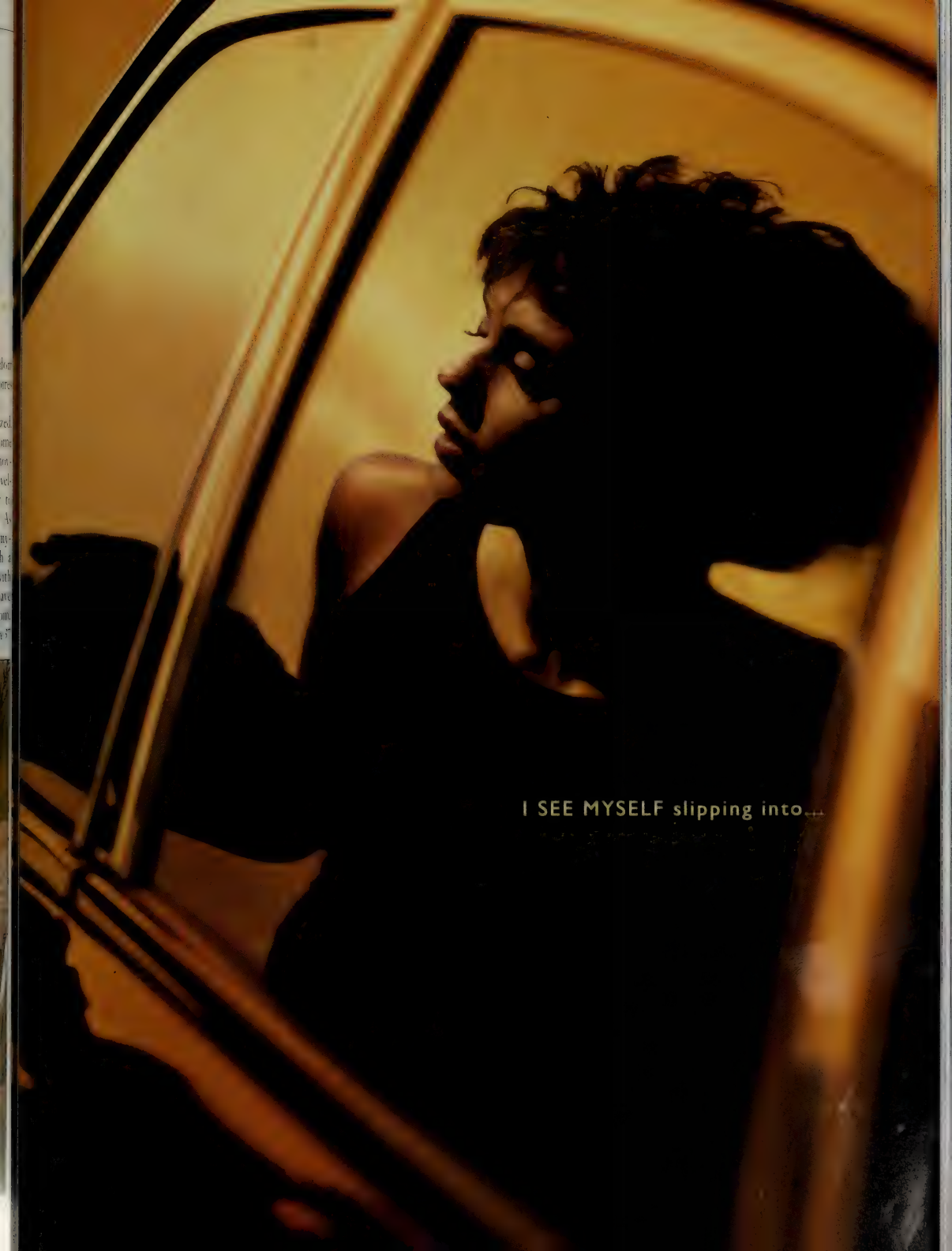
Besides, I rationalized, why put together a home when, someday, I'd be moving into a man's? Why develop my own taste only to compromise it for his? As a result, I often found myself more in love with a man's apartment than with its occupant. I could leave him but not his living room.

continued on page 37





LEFT: In the living room, a 1930s armchair sits next to an antique carved wood tray table. RIGHT: An opaline glass lamp and a faux-bamboo chair front a chinoiserie leather screen. Drapery fabric by Scalamandré.


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I secretly longed for a nest but had no idea how to create one. I knew I could never look at a pillow and imagine a room.



Collins and her friend Maury Hopson arranged the furnishings. LEFT: A gilt étagère is under a hand-painted French mirror in the living room.

BELOW: Four 19th-century butternut-wood chairs complement a 1940s glass-and-cherrywood dining table. The oil is by Cuban artist Emilio Sanchez.



continued from page 32

Though it might've been easier on my emotions to create my own, it never occurred to me.

Or if it did, I got scared. Though I trusted my ability to ask questions, I had no faith in my ability to decorate. I secretly longed for a nest but had no idea how to create one. I knew I could never look at a pillow and imagine a room, finger some fabric and divine a bed. I told myself I was visually challenged. Though I could remember everything Jack Nicholson told me, I had no idea what kind of chair he was sitting in when he did.

Then along came my current apartment. I took it sight unseen, which was not as nutty as it sounds. My 2,000 square feet came on the market on my mother's birthday. Buoyed by such obvious cosmic assurance—and stuck at a photo shoot until nightfall, by which time, I was warned, this plum would be picked—I told my startled realtor yes over the phone. It was Mama, after all (right up to her death six years before), who had longed for her nomad daughter "to have a home where you can have all your things [what things?] in one place." Knowing I'd never spend the time looking, she'd done it for me from her heavenly perch, coming up with twelve-foot ceilings, carved moldings, a fireplace, a living room, a dining room, three bedrooms and three

continued on page 40

Sometimes technology drives appearance. Ot
And then, in



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nes art inspires function.
in est of instances, this happens.





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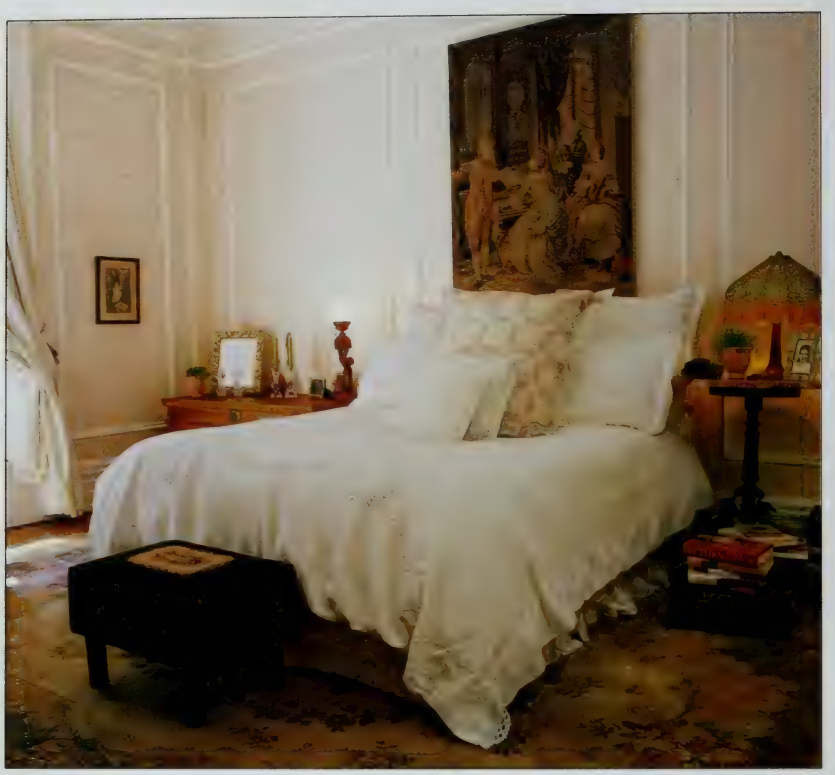
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LEFT: A 1920s Belgian tapestry hangs above the bed. The lamp on the mahogany table has a parcel-gilt-and-gesso base. ABC Carpet bed linens.

continued from page 37

baths. That I had nothing to fill them with was beside the point. I moved in.

And did nothing. But even I knew I had to get out of denial and into a store. So I called my writer friend Barbara King, in Texas. Barbara has the best taste of anyone I know who is not officially in the business, applying her skills as a former magazine editor to houses. She not only has an eye for beautiful things, she knows exactly where to put them. Before we knew what fêng shui was, Barbara was doing it. When she assured me I could do it too, I laughed. Even talking about a lamp rendered me narcoleptic. Could I stay awake long enough to pick one out?



RIGHT: "The bedroom is spare," says Collins, "but it's probably the most romantic room in the apartment." Drapery fabric by Scalamandré.

The next time Barbara came to New York, she marched me down to SoHo and a crowded roomful of antiques. Where my friend saw fanciful clutter, I saw confusion. Instantly fatigued, I dropped into a chair (Louis XIV? Herb the First? Who knew?). Barbara, meanwhile, cut through the room with the surety of an idiot savant. An hour later she'd picked out two lamps, three tables, four throws, five mirrors and an 1875 signed terrarium we could "turn into a coffee table." Her confidence was dazzling. Hers was a gift I knew for certain I did not possess. As she hopped into a cab for the airport, my plaintive wail filled the air: "What do I do now?"

"Buy what you love," she blithely replied. "We'll figure out where it goes later."

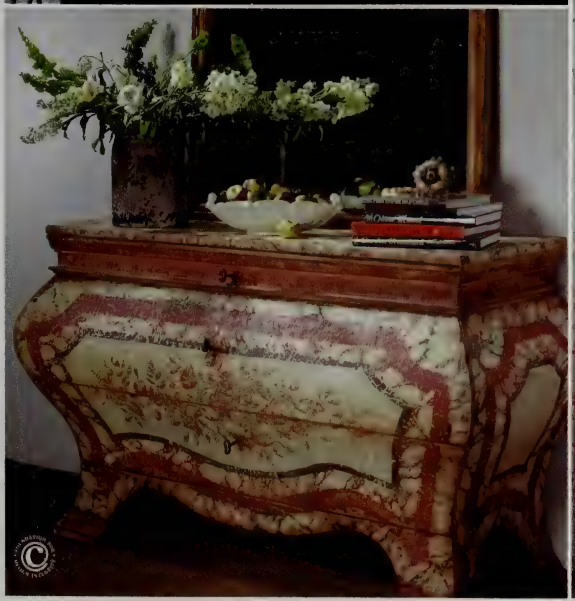
I took Barbara at her word. If I liked it, I bought it. Along the way I discovered that I shopped for my home like I shopped for myself: fast and impulsively. An hour break from editing a piece on President Clinton? I picked up my living room—and bedroom—rugs. When I wasn't in editing rooms, I lived in flea markets and antiques stores. Antiques, I discov-

continued on page 42





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GUEST SPEAKER

NANCY COLLINS

continued from page 40

ered, were right up my journalistic alley. Every footstool had a past, every chandelier a story. And vendors loved to tell them. I bought furniture, made friends and picked up another mentor in Steven Mohr, proprietor of New York's almost eponymously named More & More. Visits to Steve turned into tutorials on everything from cane chairs to Chinese chests. When he told me I had an eye—before I knew I did—I burst into tears, albeit beside a pierced, carved circa 1860 Burmese parlor chair.

That eye, it turned out, ran to the traditional, quirky, feminine. I loved French tapestries, mica shades, vaseline glass, chaise longues, faux bamboo and crystal candlesticks. Like me, my objects had road miles and looked the better for it. But what mattered most was warmth and charm. I wasn't just selecting furniture, I was creating a life. I wanted rooms people loved to look at—and hated to leave. I strove to create in my house the same atmosphere that I did in my interviews—an interesting, comfortable place where people felt safe being themselves.

> When I wasn't in editing rooms, I lived in flea markets and antiques stores. Every footstool had a past, every chandelier a story.

Six months later I had a new home and a new life. Virginia Woolf, I finally decided, hadn't gone far enough: The only thing better than a room of one's own was *rooms*. Putting down roots opened up the world for me. Instead of feeling tied down, I traveled more easily knowing what awaited me at home. Every time I walked in my front door, I fell in love all over again.

And nowadays if a man falls more in love with my apartment than with me? I understand. □

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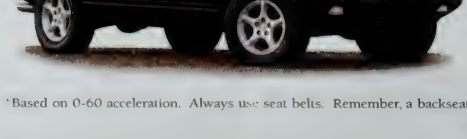
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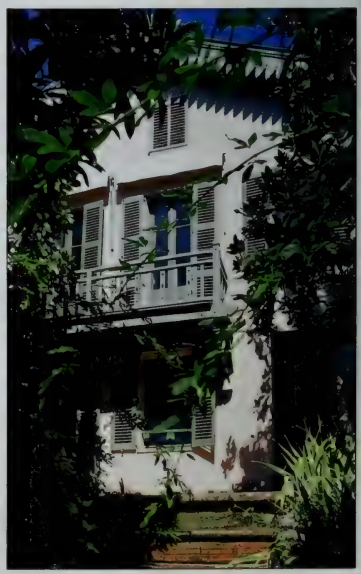


THE METROPOLITAN MUSEUM OF ART, ROBERT LEHMAN COLLECTION



HENRI CARTIER-BRESSON, MAGNUM PHOTOS, INC

Pierre Bonnard's primary subject in his later years was Le Bosquet, his house in Le Cannet on the Côte d'Azur. LEFT: *Descent to Le Cannet*, 1940, depicts the town. ABOVE: Bonnard stands on the front terrace in 1944. BELOW: The house, where he painted more than 300 canvases, has changed little since his death in 1947.



Text by Deborah Solomon
Photography by Marina Faust

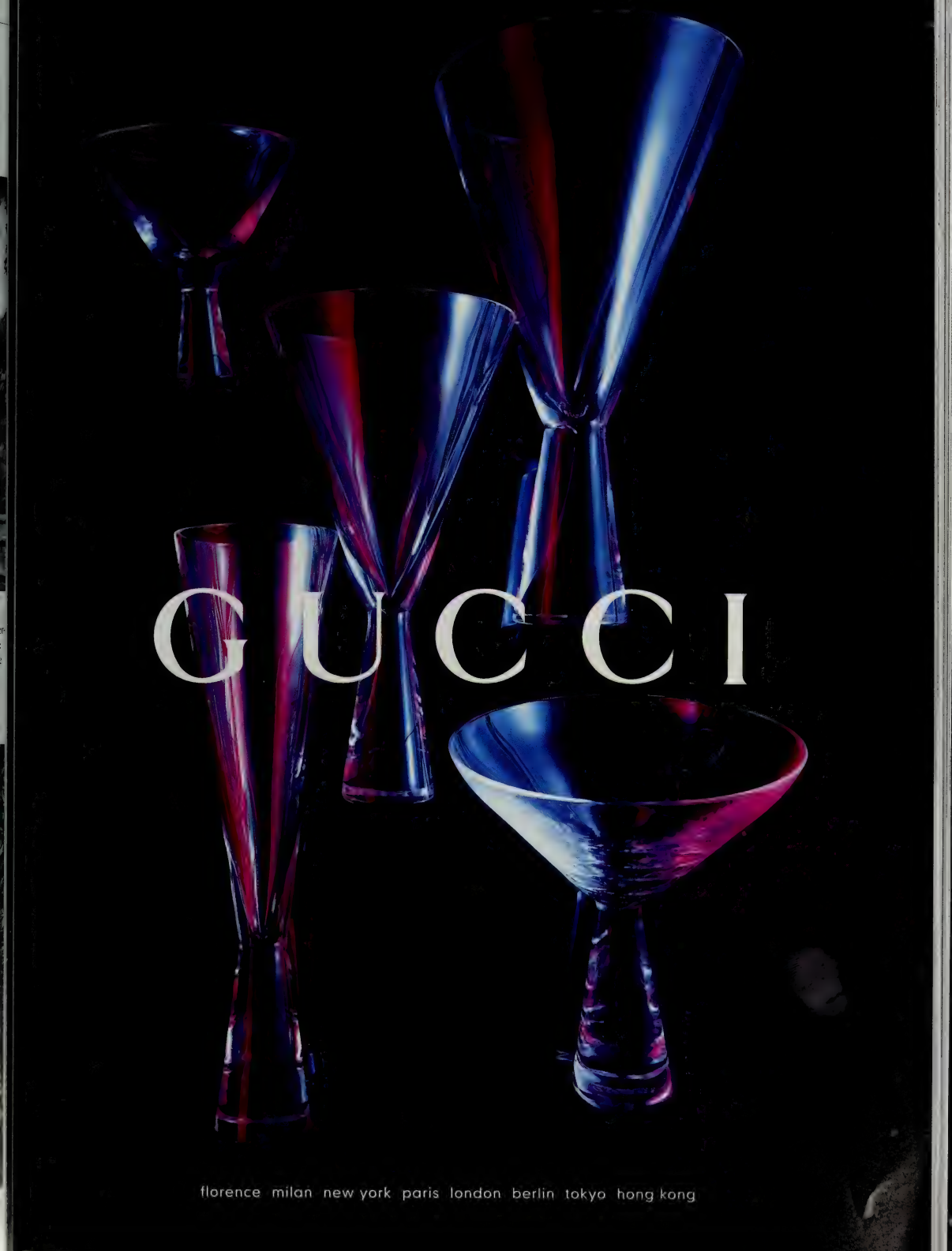
HE SKETCHED EVEN AS HE ATE. A thin, bespectacled man in a canvas hat, he would sit down at the dining room table with a pencil in hand. He fixed his attention on sugar bowls and teapots as if they contained unfathomable mysteries, and in his paintings of course they did.

For the last twenty years of his life Pierre Bonnard and his wife, Marthe, resided in Le Cannet, a picturesque village of red-tiled roofs and bright geraniums on the Côte d'Azur. He was nearly sixty when he arrived in the hills of southern France, and it was there that he experienced a late, great flowering. His scenes of his house and the blur of green foliage out the window are among the most riveting art of this century. As one can see from the current retrospective of his work at the Tate Gallery in London, Bonnard wasn't just a diffident stay-at-home but a visionary of domestic life.

Bonnard's house in Le Cannet, which he acquired in 1926, was modest by French standards. Unlike Picasso, who preferred a castle, Bonnard chose a small pink house nestled on a hilltop. When he looked out the windows, he could see his garden and the Mediterranean. He christened the place Le Bosquet (The Grove), in reference to the lemon and orange trees surrounding it. He did some of his best-known pictures there—*The Nude in the Bath* (1936), *The Studio with Mimosa* (1939), *The Almond Tree in Blossom* (1947)—painting in an upstairs studio that struck his visitors as indecently small.

It has been a half century since Bonnard's death, and his house still stands on the avenue Victoria. Much about it remains unchanged. One still enters the property through a green gate; inside one still finds the enamel tub with tiger's-paw feet where he depicted his wife bathing. "There is not a window, a

continued on page 48


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MUSÉE DE GRENOBLE



Bonnard's house still stands on the avenue Victoria; much about it remains unchanged.



HENRI CARTIER-BRESSON/MAGNUM PHOTOS, INC

ABOVE LEFT: The small sitting room is the subject of Bonnard's 1932 oil *The White Interior*. LEFT: Today the space is furnished with the same chair and table.

ABOVE: A 1944 photograph by Henri Cartier-Bresson shows Bonnard in the sitting room. French doors open to a small balcony that the artist built onto the house.

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radiator or a cupboard that didn't appear in his paintings," says Michel Terrasse, the artist's grandnephew and the current owner of Le Bosquet.

It can be exciting to see photographs of Bonnard's house. We take in the details—an old doorknob, a set of shelves—and believe we are seeing the origins of his art. We take note of a ceramic pot that we recognize from one of his paintings, feeling slightly amazed by the correspondence between everyday life and the miracle of art. Bonnard was here, we think to ourselves, this is the basin where he washed his brushes, and we imagine vanished moments: the sound of him shuffling up the steps, turning the pages of his newspaper, calling to his wife.

On the other hand, who would deny that this house could be any house?

The sights he observed here matter less than the slippages that occurred when he transcribed them into paint. The rooms of his house, with their fixed, solid walls, became in his paintings a mutable, melting paradise of blurry edges and drifting hues, with everything seeping into everything else.

Picasso once derided Bonnard's work as "a potpourri of indecision," probably because it refused to bow to Cubist influence. Indeed, it resisted the major excitements of the century, and Bonnard himself was one of the few figures of his

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PIERRE BONNARD





MUSÉE NATIONAL D'ART MODERNE

ABOVE: Among the more than 80 canvases Bonnard painted of the dining room (left) is *A Corner of the Dining Room*, 1932. His wife, Marthe de Méligny, was his model.

BELOW LEFT: The bath, which figures in numerous works, including the 1936 *Nude in the Bath* (below), has the original tub and blue floor tiles installed by Bonnard.





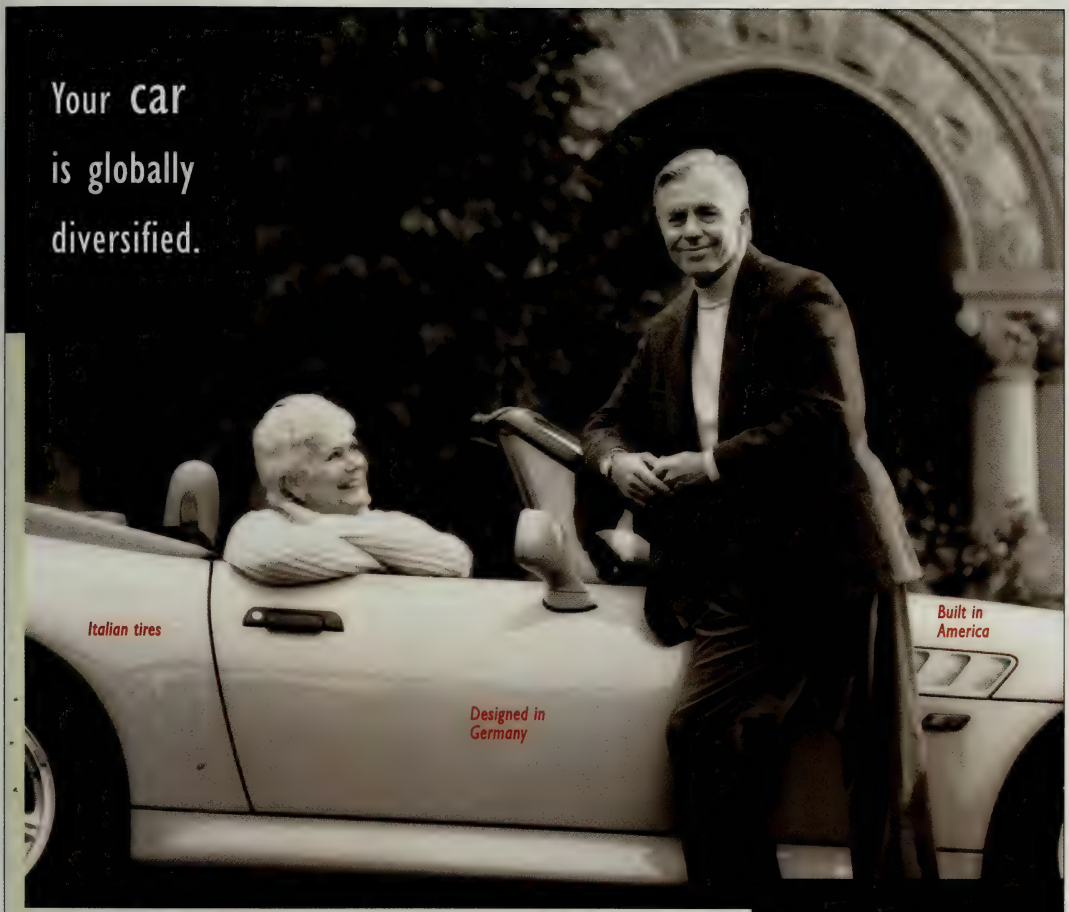
MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, ©ARCHIVES PHOTOTHÈQUE

continued from page 48

time (Degas was another) who could not be mistaken for a bohemian. Born into a prosperous family in 1867, he studied law at his father's insistence before joining up, in the 1890s, with the group known as the Nabis. Later he switched to Impressionism, a movement that had already passed into history. Bringing Monet's breezy brushwork indoors, he painted tables and walls as if they were sun-dappled lily pads.

Bonnard, perhaps more than any other artist, celebrated the bourgeois ideals of French living. The irony is that his personal life was neither sunny nor serene. His marriage—to Marthe de Méligny—is considered one of the most bizarre in all of art history. The couple, who had no children, apparently lived in bitter discord. Marthe was a notorious shrew who made life difficult for her husband and his friends (one of them, Thadée Natanson, described her as having "the wild look of a bird"). She was always in the midst of some major *crise* and dragged her husband to endless resorts to improve her ever-failing health. During their years in Le Cannet she habitually turned away Bonnard's friends, insisting they were out to exploit him. He would arrange to meet them by escaping to the corner café, clutching his dog under his arm for an alibi.

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RIGHT: *The Studio with Mimosa*, 1939, shows the view from the studio, which the painter added upstairs. FAR RIGHT: Although its square footage is small, the studio has two levels.



MUSEE NATIONAL D'ART MODERNE



BELOW: The artist stands next to two works in progress. While at Le Bosquet, Bonnard painted almost exclusively in his studio, working from pencil and charcoal sketches.



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If Marthe was neurasthenic, Bonnard was hardly a doting husband. Timid, aloof and famously distracted, he moved through life with his nose in a sketch pad. They had first met when she was a schoolgirl of sixteen—and didn't marry for thirty-two years. It was only then, in 1925, that Bonnard discovered his wife's real name (Maria Boursin). He is said to have known next to nothing about her.

To reflect on Bonnard's complicated marriage is to realize that he was a fabulist and fantasist, painting a vision of cozy domesticity that bore little resemblance to the actual events in Le Cannet. His breakfast and terrace scenes, one suspects, emanated not from lived experience but rather from a need to idealize a kind of pleasure he never knew. This was true of his landscapes (which remain too little known) as well. Bonnard loved to take long walks in the hills around his house, setting out at eight in the morning to climb the winding paths and pick mimosas, but the purples and oranges and greens in his landscapes belong to a place that exists on no map.

We feel, again and again in his work, a desire to will himself into a circle of human warmth—particularly in his wonderfully eccentric paintings of his wife. Marthe enjoyed taking long baths, and her husband was fond of sketching her in the tub. In *The Nude in the Bath*, Marthe lies in the tub like a body in a sarcophagus; she looks less alive than the walls around her, a wild, glowing checkerboard of blues and yellows. They give off an intense light, a slow, smoldering haze that appears to be shifting by the second. Only Bonnard could have found a sunset in his lavatory.

To be sure, other artists of Bonnard's generation were drawn to the shores of the Mediterranean. Bonnard often had lunch with Matisse, his neighbor in Nice, and once gamely posed for a photographer as a Matisse odalisque. Picasso was

also in the neighborhood, spending a lot of time on the beach and turning Provence into one of the central themes of the modernist imagination.

What separates Bonnard from the others is not just his devotion to the grand indoors. Matisse, too, painted interiors, recording the trappings of overfurnished rooms—chintz sofas, Persian rugs, reclining women who look as expressionless as the wallpaper. Yet Matisse transformed the sights before him into pancake-flat planes of color, where-

> "There is not a window, a radiator or a cupboard that didn't appear in his paintings."

as Bonnard remained loyal to the world of appearances, wanting to preserve not only the silverware but its impression of light and glitter.

Still, there's no explaining the emotional heat of Bonnard's late pictures. His fuzzy clouds of color anticipated the work of Mark Rothko, as well as that of the color-field painters who emerged in the 1960s; and it is strange to think that Bonnard's breakfast rooms, the very image of early morning bliss, would turn out to have a radical influence on artists who never gave the first thought to pots of jam or other bourgeois satisfactions.

Bonnard flourished in the south, but the south alone cannot explain what led him to turn rooms and terraces into rapturous, nearly hallucinatory fantasies. Despite his penchant for obsessive sketching, he did not paint the world as he knew it. Rather, he painted the world he craved—a dream of contentment that belonged less to Le Cannet than to the castle of his imagination. □

An exhibition of Pierre Bonnard's work will be at the Tate Gallery in London from February 12 to May 17 (44-171-887-8000) and at the Museum of Modern Art in New York from June 21 to October 13 (212/708-9400).



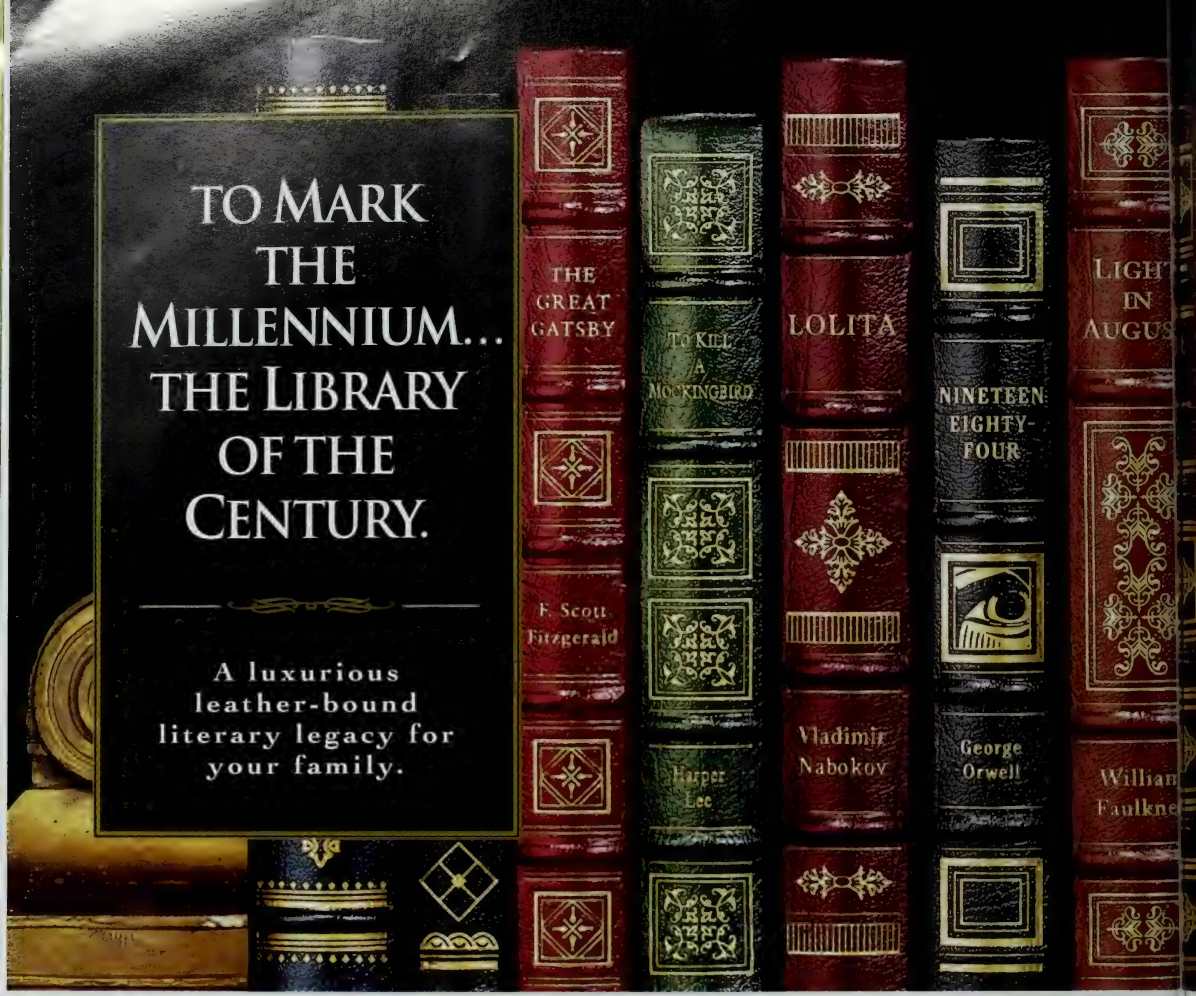
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TOKYO TRADITIONS

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"I want Japan's crafts legacy to be appreciated and preserved," says Amy Katoh, who lives and shops in Tokyo. LEFT: The Takahata Fudo Flea Market is "a confluence of the antique and the new."



Text by Carol Lutfy
Photography by Robert McLeod

IT IS BARELY 7:00 A.M. ON A GRAY SUNday morning at the Takahata Fudo Flea Market in Tokyo, and only the most fanatical shoppers are there. A Japanese vendor greets Amy Katoh and her Labrador retriever warmly. He has brought her a shallow bamboo basket, darkened by the sun and gently dulled with age. Though it's a little worn around the edges, he tells her, "I thought it would definitely suit your tastes."

For Katoh, an inveterate collector and longtime advocate of Japan's folk craft tradition, this is no slight. She likes things that are off-balance, out of the ordinary. The more timeworn, the better. "I feel a compulsion to bring out the beauty in old things," she says, "and to infuse them with something new."

Katoh has been a familiar face at Tokyo flea markets practically since she moved to Japan from her native Massachusetts thirty-two years ago. She is, as she puts it, "addicted to Japanese blue and white" and has a formidable collection of Japanese folk textiles. But increasingly, she is also known to Japanese and Americans alike for her efforts in preserving, adapting and reinterpreting Japan's time-honored craft traditions. Katoh has written three books exploring her love affair with Japan's folk culture; her first, *Japan: The Art of Living*, published in 1990, is in its thirteenth printing.

That love affair began in 1963 with her

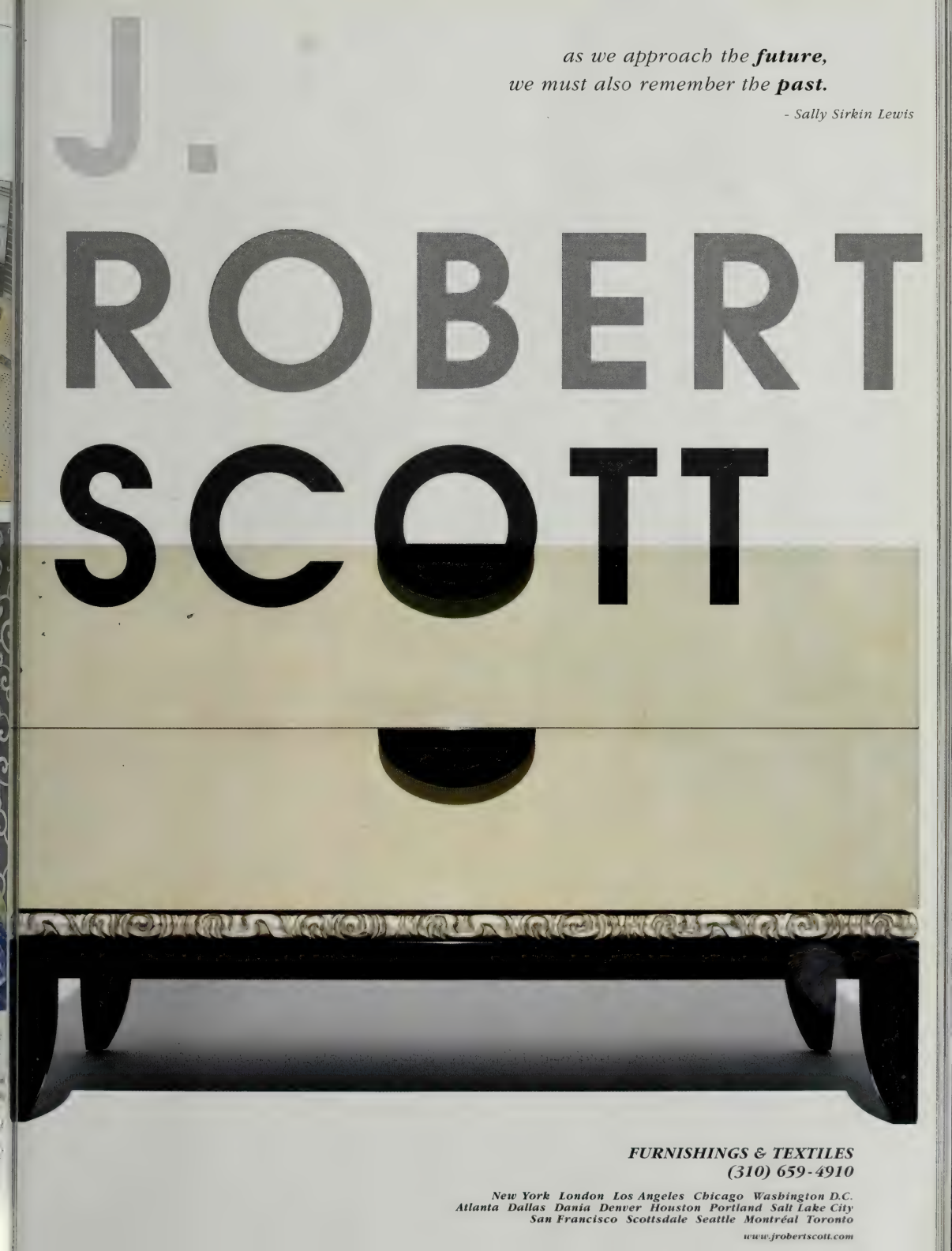
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TOP: A vendor at the market offers lamps, baskets and shoji. ABOVE: Katoh stands in her store, Blue & White, which she opened to "encourage the use of traditional things in contemporary living."

*as we approach the **future**,*
*we must also remember the **past.***

- Sally Sirkin Lewis

J. ROBERT SCOTT

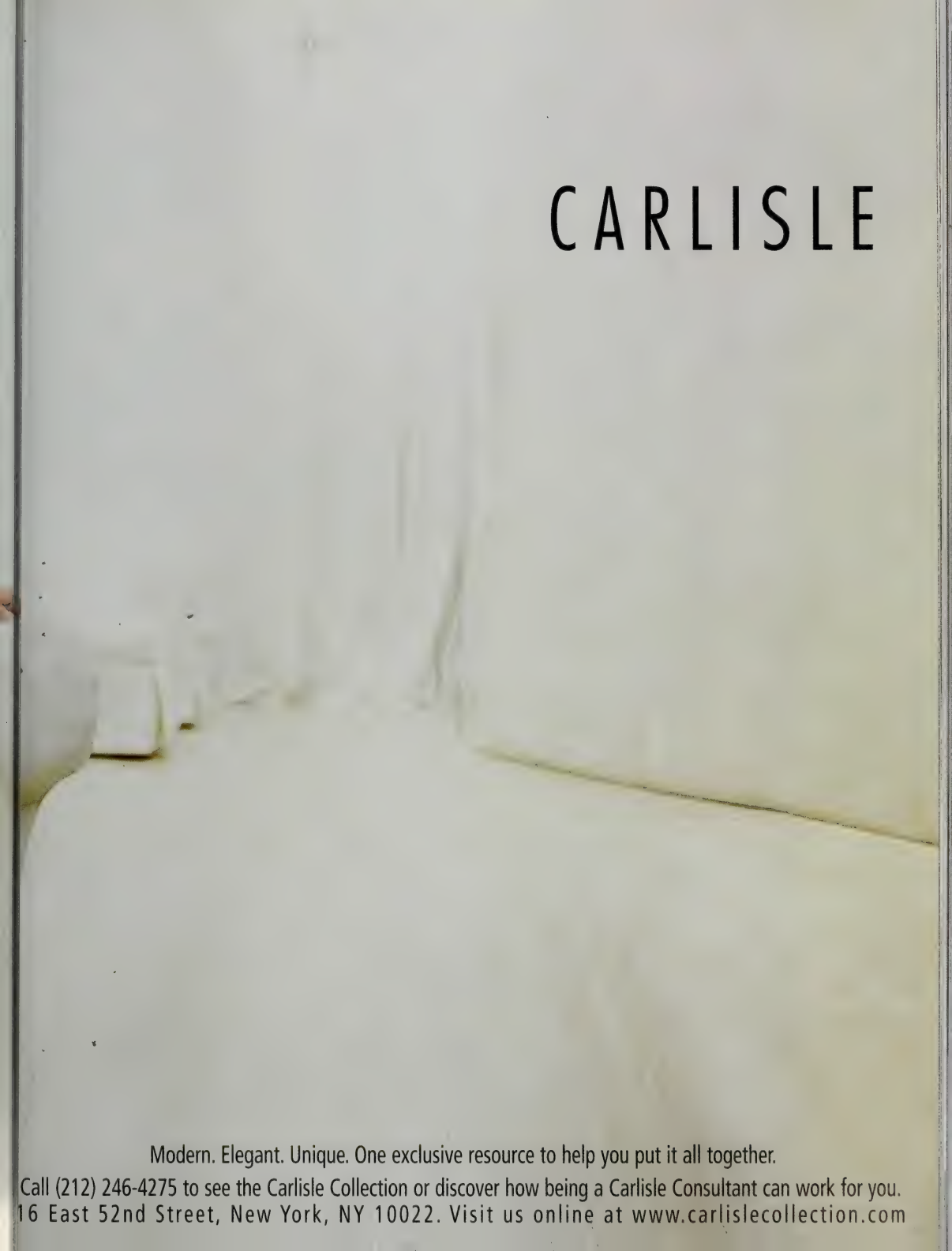


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TOKYO TRADITIONS



Reiko Sudo and Katoh inspect an intricately woven fabric at Nuno, a textile shop dedicated to reinvigorating time-honored weaving techniques. Clothing and pillows fill the shelves.

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marriage to Yuichi Katoh, now a prominent businessman, and with her relocation two years later to Tokyo. "It was a privilege to be in Japan at a time when crafts were still flourishing," she says. But as the country continued to modernize at a breakneck pace, the Japanese began to shun their own culture in favor of European and American things. Katoh recognized that a distinctive beauty was being lost and took steps to save it.

Her unofficial platform for this mission is her store, Blue & White, located in the upscale Azabu Juban area. Since it opened twenty-three years ago, Blue & White has carried what Katoh calls "tools for everyday life"—the fabrics, candles, chopstick rests and ceramics that are an integral part of Japan's quotid-

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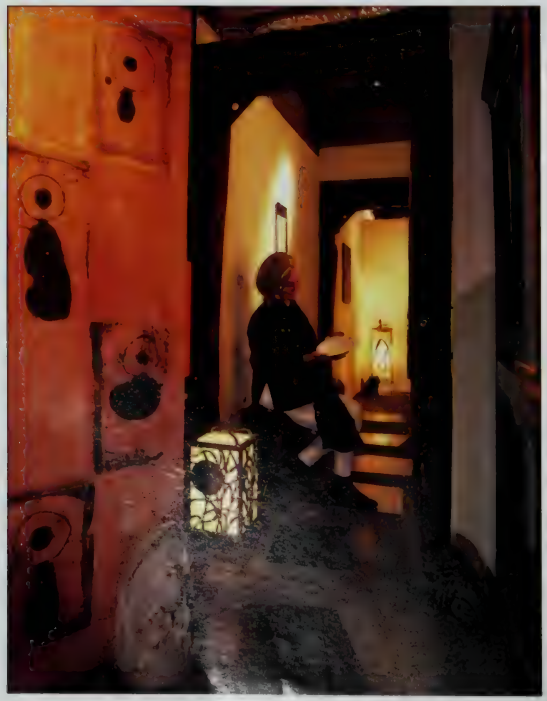
TOKYO TRADITIONS

Katoh likes things that are out of the ordinary. The more timeworn, the better.



ABOVE: A vase by Yoshimura Masaya is an example of the crafts, which include ceramics, furniture and textiles, featured at Gallery Shun. "Displays change weekly."





ABOVE: More Masaya creations are set about the shop. Against the far wall is a carved wood saint on a 19th-century medicine chest. "You can use such a piece for an ingenious storage space."

LEFT: "Shun's entrance is an inviting, intriguing alley," says Katoh. An ancient stone saint sits before a brushed screen painted by owner Yoshiaki Yuki with the character for sunrise.

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ian culture. In part the store has evolved with Katoh's taste and ideas: Initially she was drawn to the refined blues and grayish whites of old Imari ceramics. More recently she has embraced an aesthetic she describes as *heta*, or imperfect, which favors rougher, well-used pieces.

Blue & White has played a role in nurturing artisans such as Kazuko Yoshiura, whose lovely *sashiko*, or quilted, indigo vests and appliquéd *noren* room dividers, in decorative blue-and-white patterns, are on display. The shop also carries colorful *ikkanbari* baskets, coated in *washi* paper and fancifully painted by Hisako Hagiwara.

In addition, Katoh has been active in finding new uses for the fabric from which *yukata*, or traditional cotton summer robes, are made, adapting it for tea boxes, bedcoverings and upholstery. "I spend mornings at the *yukata* dyers, suggesting different ways of doing things and picking out stencils and patterns that I like. They know when I come that it's going to be trouble, but they know I'm serious," she says.

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TOKYO TRADITIONS

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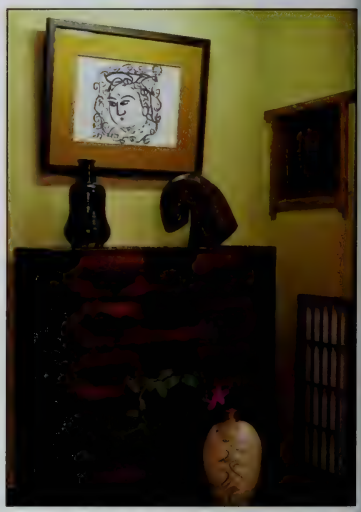
Katoh frequents a handful of shops and galleries that are similarly seeking out new expressions for the old. Since its founding in 1984 Nuno, a textile shop in the trendy Axis Building in Roppongi, has produced twelve hundred fabrics by applying cutting-edge technology to traditional textile finishes, weaving and design techniques. Under the guidance of Reiko Sudo, Nuno's director and cofounder, the shop has developed a startling range of offerings: velvets shaved to different heights and burned out with acid paste; silk organdy that is shrunk to look like bubble wrap; silk and cotton interwoven with strands of handmade Mino paper.



LEFT: "Speaking with Shoko Takahashi is an opportunity to learn about Kashou's wide range of rich *mingei* antiques," notes Katoh. "It's an education in aesthetics and history."



ABOVE: A tatami showroom at Kashou, which is a converted 1920s house, exhibits "the best of Japanese country antiques." At left are 19th-century *tansu* and sea chests.



ABOVE: An old Okinawan oil bottle and a *jizai kagi*, a hook for hanging a rope and a kettle above the *irori*, or open hearth, rest on a 19th-century Yonezawa *tansu*.

Sudo, who has something of a mad scientist quality about her, gets ideas from situations as banal as visiting the local stationery store or driving her car. Persistent above all, she spent five years cajoling the kimono weavers she works with to try out a single new technique involving feathers. The resulting fabric, a sheer silk organdy with peacock and guinea hen feathers inserted at intervals in rows of pocket-size pouches, is so coveted that Nuno can't keep up with demand. It has been exhibited at museums all over the United States.

"Nuno is giving weavers a fresh direction by teaching them about new techniques for using the materials that are so much a part of Japan's cultural identity," Katoh says.

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TOKYO TRADITIONS

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The same is true of Gallery Shun, a contemporary ceramics space in Minami Azabu that is a favorite haunt not only of Katoh's but of Tokyo insiders, such as fashion designer Issey Miyake. Katoh discovered the store soon after it opened in 1992. "I was impressed by the fantastic way the owner, Yoshiaki Yuki, uses ordinary elements," she says.

Yuki runs the gallery according to the seasons, changing exhibitions once a week and decorating the interiors to match. When cherry trees are in bloom, Shun is a wild tangle of flowers arranged in understated vessels, with petals scattered throughout.

Though he appropriates traditional concepts, Yuki puts them together in a way that he describes as a "playful interpretation of *wafu*," or Japanese style. Shun might show the primitive Echizen-style vessels of potter Masanao Kubose on thick slabs of wood, offset by paper lanterns designed by Yoshimura Masaya, Moroccan carpets and African stools. This sensibility comes from Yuki's days as a young backpacker, when he traveled the Silk Road in China and visited North Africa and the Middle East. "It's nourishing to see your own culture from the outside," he explains. "It makes it possible to reinvent it."

As with Gallery Shun, it was the atmosphere as much as the merchandise that attracted Katoh to Kashou, a small, handsome antiques shop in a converted 1920s house in Tokyo's Tomigaya district, not far from the Japan Folk Crafts Museum. "I passed it by accident one day on my way to the museum," she recalls. "When I noticed the traditional house, I stopped in my tracks."

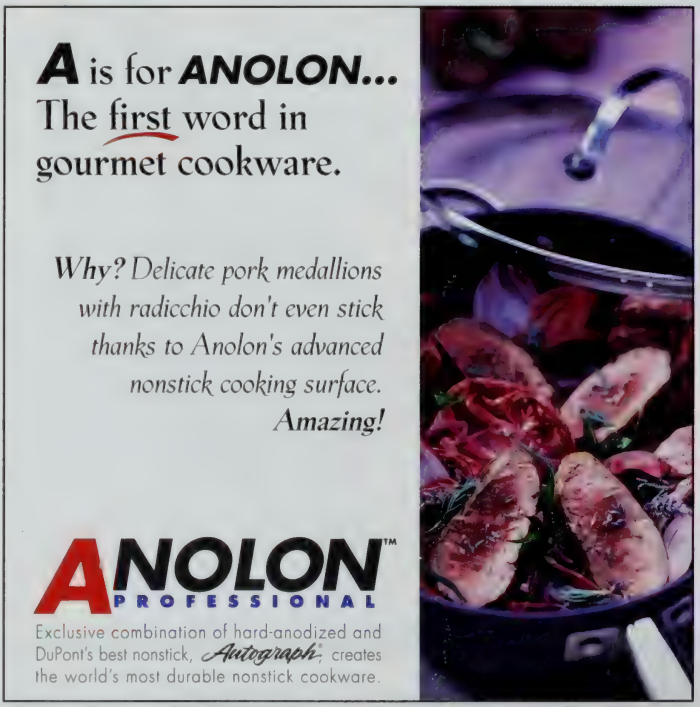
Toshio and Shoko Takahashi, who own Kashou, refurbished the building with an eye toward re-creating a sense of intimacy. At the entrance is a large country-style *tansu* chest with sliding ribbed wood doors. To its left, a tall urn filled with flowering branches stands next to a tub, or *usu*, made of zelkova wood and used for pounding sticky rice. The main room, floored in stone, displays other, more elaborate chests from Korea and Japan with ornate hardware; blue-and-white ceram-

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AD SHOPPING

TOKYO TRADITIONS

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ics; a collection of glass from the turn of the century; and a few select artworks, including a portrait from Shiko Munakata's *Kanonkyo* series.

Up two steps in the interior of the house, a tatami room is hung with scrolls and decorated with low tables and chests. There is even a postage-stamp garden out back, with a single maple tree and several moss-covered statues and stones. "Kashou conveys a sense of lifestyle, which is why it gives you more ideas than other antiques shops," notes Katoh.

When all is said and done, however, it is from Tokyo's flea markets, where "the energies and passions of collectors and dealers rub together and create sparks," that Katoh gets most of her inspiration. Her favorite is held on the third Sunday of every month at Takahata Fudo Temple. Dating back to 1342 and originally built without a single nail, the temple itself, with its curved Chinese-style eaves, is half of the market's charm.

At sunrise, prayer services at Takahata Fudo are piped out into the vast temple complex, where vendors carry one of the widest selections of goods at any flea market in Japan. Textiles range from vibrant *tsutsugaki*, or paste-resist, futon covers to simple rag weaves and farmers' jackets. Ceramics run the gamut from eighteenth-century Imari bowls to heavy brown-glazed miso jars and simple stenciled blue-and-white dishes. There are old farm tools, silk kimono and haori jackets, delicately laced bamboo baskets, screens, scrolls and calligraphy, and bowls for drinking ceremonial tea. "The drumbeat and chanting bring out the heartbeat and spirit in the antiques," says Katoh.

Sifting through the rows of stalls on a recent Sunday morning, she spotted a wood garden sculpture of a Shinto god that was more than four hundred years old. It was twenty inches high; weathered by time and decades of rain, its features were blurred. But its expression was timeless and alluringly serene, and she knew she had to have it. Where others might have seen imperfection, Amy Katoh saw a potent, gentle beauty—a beauty that resonated with all that she has sought to preserve in Japan. □

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LANDSCAPES IN SPAIN

FERNANDO CARUNCHO TORGA CREATES A FIELD OF DREAMS



Text by Nicholas Shrady
Photography by
Laurence Toussaint



"It's a kaleidoscope," says landscape architect Fernando Caruncho Torga (left) of the garden he created at Mas des Voltes, in the Catalonia region of Spain.

ABOVE: Olives and cypresses dot wide paths between geometric plots of wheat. BELOW: The *masía*, or farmhouse, overlooks a terraced vineyard and four reflecting pools.



LANDSCAPE ARCHITECT Fernando Caruncho Torga stands motionless on the terrace at the Mas des Voltes estate in the Ampurdan, a small area in the Catalonia region of Spain, silently taking in his latest creation. Before him stretches a flawless emerald-green lawn cast with precise shadows from rows of olive and cypress trees. A wide brick staircase leads down, past terraces planted with grapevines, to a lower level, at the center of which lie four uniform carp-filled pools. The garden's scheme is vaguely Italianate, but instead of the conventional formations of borders and boxwood parterres, there are geometric plots of wheat and grapevines connected by broad grass paths. From beyond a wall of bamboo at the garden's edge comes the steady rumbling of a tractor.

"This is the quintessential Mediterranean landscape," declares Caruncho finally. "Olives, wheat and wine have been produced here since Greek and Roman times. I wanted the garden to be thoroughly integrated with its surroundings and faithful to an ancient culture." Faithful, perhaps, but hardly slavish. Caruncho may well be paying tribute to the Mediterranean tradition, but he has also composed a richly conceptual space as

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"We knew that we were not only creating a garden but restoring a millennia-old landscape."



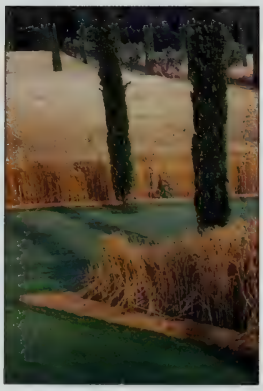
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clean and pared down as the architecture of Barragán or the sculpture of Brancusi.

When Caruncho first visited the property, the *masía*, or farmhouse, a sprawling honey-colored stone building with a tile roof, a magnificent loggia and weighty stone lintels and arches, had already been restored. The land, however, was parched and barren. "The soil had been depleted by centuries of overwork until nothing would grow here," Caruncho recalls. To produce any sort of green precinct, the land first had to be replenished. "It was a monumental task," he says. "We had to bring in sixteen thousand cubic meters of new soil, but we knew that we were not only creating a garden but restoring a millennia-old landscape."

Around the periphery of the garden, Caruncho planted groves of holm oaks and laurels, stands of bamboo and an orchard of apple, fig, pomegranate and cherry trees. Obscured behind a low terrace wall are a prodigious kitchen garden and a cutting garden composed exclusively of roses. They are,

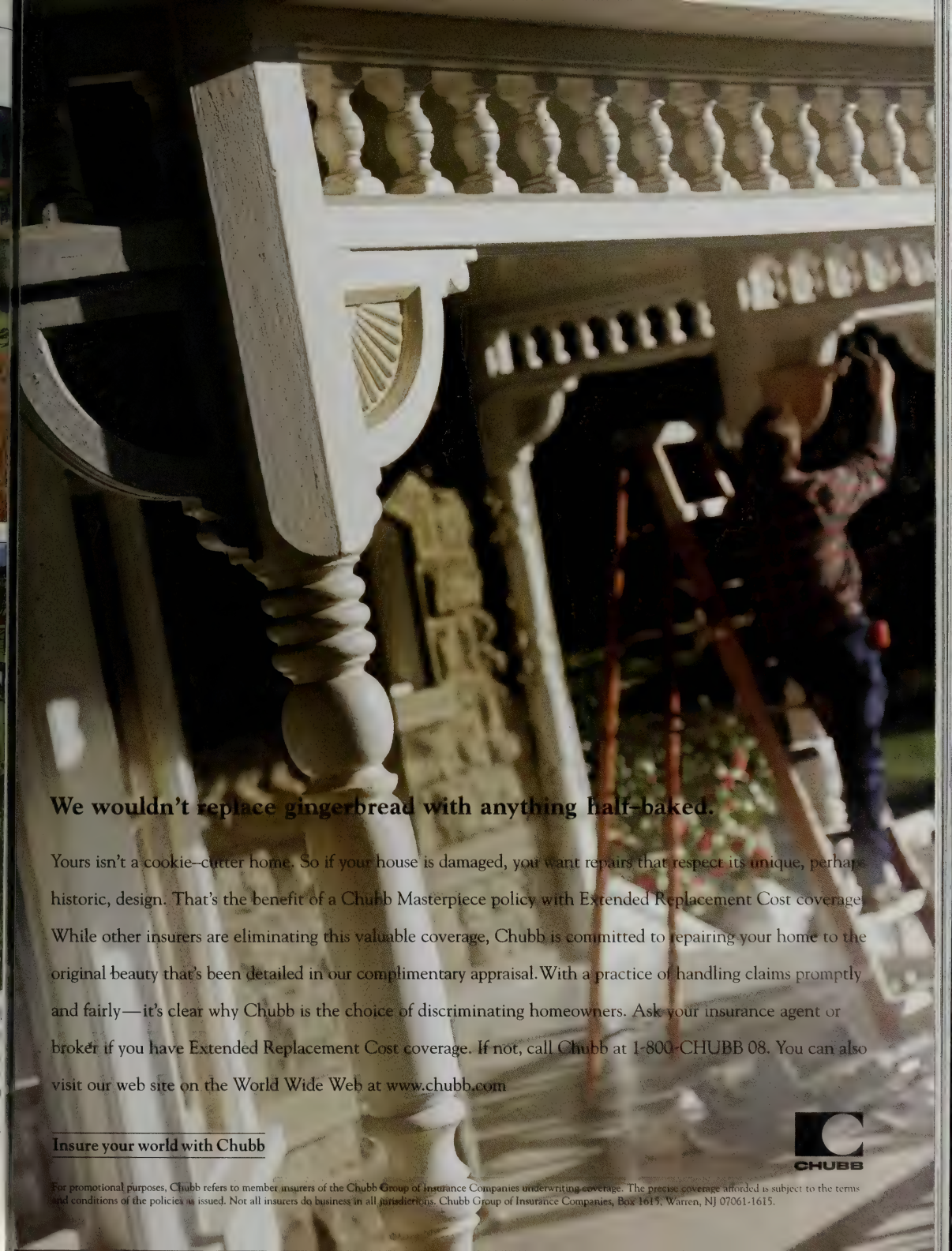
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TOP RIGHT: Zigzag angles echo the movement of the wheat in the breeze. ABOVE: "The contrast between the golden wheat, the dark cypresses and the green paths is of utmost importance."

ABOVE RIGHT: Grapevines surrounding the reflecting pools recall the agricultural significance of the landscape, while shadows from the cypresses "lend rhythm to the garden."


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LANDSCAPES IN SPAIN

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it is worth noting, the only flowers that Caruncho included in the landscape. "This is an agricultural garden," he says. "Here, a flower—any flower—would look out of place. For flower-filled borders one can go to Sissinghurst, but the Mediterranean landscape needs something quite different. This is a garden of forms, geometry and light."

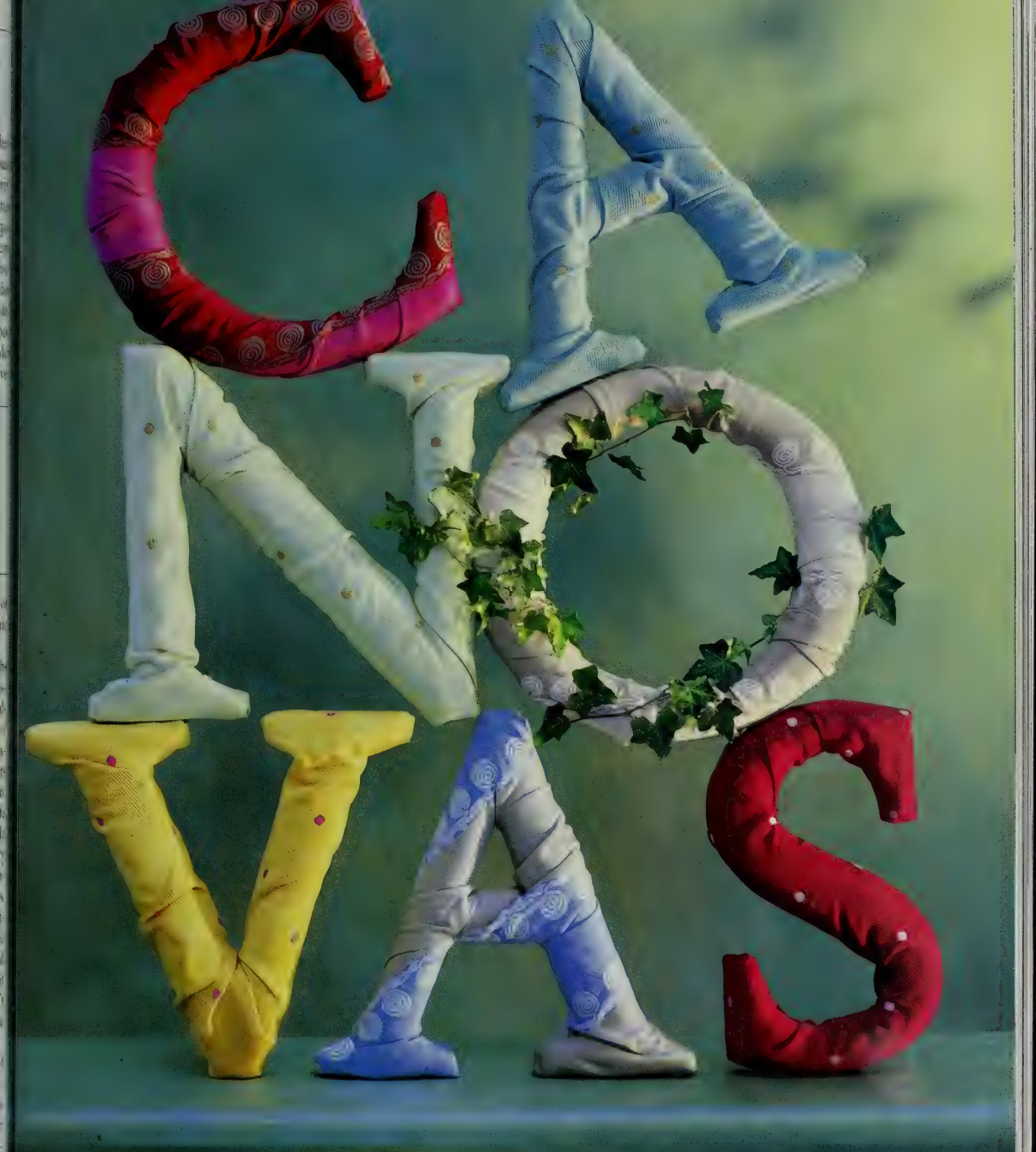
As an agricultural garden, Mas des Voltes is planned not for impressive blooms but rather in the hopes of a rich and abundant harvest. The garden's limited palette and utilitarian nature, however, do not preclude an innate beauty. "Every season is distinct," Caruncho explains. "In the summer the wheat is tall and golden and the great plots sway gently in the wind. There is fruit in the orchard. Autumn brings the grape harvest and the cutting of the wheat. In winter the earth is plowed and sown and marked by wonderful patterns. And in the spring, once again, all is a sea of green. What could be more beautiful or more ennobling than producing flour from wheat, wine from the vine, oil from the olives and fruit from the trees? In a sense this is the first garden, a garden with all the purity of a Platonic ideal."

> "What could be more beautiful or more ennobling than producing flour from wheat, wine from the vine, oil from the olives and fruit from the trees?"

Caruncho's commentary is often as laden with philosophical references as with those of a strictly horticultural nature. The synthesis is hardly casual. When he designed his first garden at the age of twenty-one, he was still studying toward a degree in philosophy from the University of Madrid. "Although I was content with my studies," he says, "I suddenly conceived of gardening as a tangible means of expressing my notions of the world." By fulfilling his penchant for philosophy in the garden, Caruncho was following an age-old tradition of the philosopher-gardener that reaches at least as far back as Epicurus. "To me, a garden is a mirror of the universe. I strive to arrange a space that invites reflection and inquiry by allowing the light to delineate geometries, perspectives and symmetries." Caruncho's vision of the garden is that of an edifying enclosure. By developing harmonies in his landscapes, he instills a sense of balance and order in the spectator. Caruncho also believes that gardens can "narrate a history of ideas, much as the windows of Gothic cathedrals do."

It is while walking along paths flanked and shaded by long progressions of cypresses and olives, past shallow pools of water and over sun-baked brick terraces that one realizes the extent of Caruncho's debt to the Moors and their legacy of gardens in Spain. "The Alhambra and the Generalife in Granada and the Alcázar in Seville are monumental gardens to which every Spanish gardener, to one extent or another, looks for inspiration," he says. "They were being planned and executed when the rest of Europe was quite literally trapped in the Dark Ages, and it's a tribute to Moorish culture that they're still used as models. One can't improve upon the Moors' control of the elements—above all, the light."

In the clear Mediterranean light of late summer, cypresses throw elongated shadows across manicured grass paths; the olive trees have taken on a silvery hue; the golden wheat is luminous; and an immense sky is reflected in still pools. It is a light-filled space—*una caja de luz*, or a box of light, as Fernando Caruncho likes to describe his gardens—in which both the landscape and the observer are wondrously illuminated. □



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Robert Jarvie produced Arts and Crafts metalwork in Chicago from around 1900 to 1917. ABOVE: A circa 1900 brass Omicron candlestick at Cathers & Dembrosky, New York. RIGHT: A pair of circa 1903 brass Alpha candlesticks at Michael FitzSimmons, Chicago. BELOW: A 1905 advertisement for Jarvie's work in *International Studio*.



By Avis Berman

THE FORCE AND CONFIDENCE WITH which Chicago reinvented itself between the Great Fire of 1871 and the advent of World War I are most familiar to us in the city's abundance of architectural treasures, mercantile and manufacturing titans and tough-talking writers, but its energies were manifested in the decorative arts as well. Chicago, like Boston and San Francisco, was extremely receptive to the Arts and Crafts Movement, and in the years following the World's Columbian Exposition of 1893—an event that solidified Chicago's artistic standing and the presence of a large middle- and upper-middle-class population eager for finely made goods—the city became a center of activity for design reform.

The Chicago Arts and Crafts Society was founded at Hull House in 1897, and

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ROBERT JARVIE METALWORK

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Jane Addams, the settlement's crusading founder, was an ardent believer in the principles of John Ruskin and William Morris. She set up craft workshops in which immigrants learned to make artistic products. But the transmission of English Arts and Crafts principles was direct, too. Morris's wares were stocked by Chicago retailers, and when the architect C. R. Ashbee visited the United States in 1900, he lectured at the Art Institute of Chicago.

One of the ideals of the Craftsman philosophy was the joy of labor and the therapeutic influence of creativity on society. Corollary precepts were that any amateur could turn professional and that any laborer could elevate himself through handwork. This transformation actually occurred, with amazingly felicitous results, in the case of Robert Riddle Jarvie (1865–1941), a municipal employee who edged into metalwork-





ANTHONY CUESTA

Due to the proliferation of copies, Jarvie began signing his candlesticks in 1903. LEFT: A circa 1900 bronze Xi candlestick is available from Cathers & Dembrosky, New York.

Jarvie's Arts and Crafts aesthetic often had an Art Nouveau inflection. ABOVE: A circa 1910 copper repoussé calling card tray at Jack Moore Arts & Crafts Antiques, Pasadena, California.

ing serendipitously, took it up as a hobby and then became a professional—all within the space of about six years.

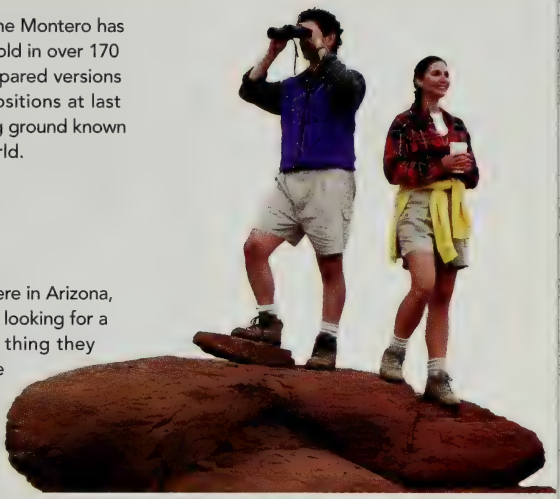
Jarvie is now recognized as one of the foremost American Arts and Crafts metalsmiths. He is especially acclaimed for his elegant candlesticks in brass, bronze, copper, pewter and silver, which are considered the finest in their genre. "He's the quintessential candlestick maker," says Nick Dembrosky of Cathers & Dembrosky, a New York gallery dedicated to American Arts and Crafts. "If you like candlesticks, his are among the best that have ever been designed." But Jarvie also created silver bowls, trophies, chalices and boxes of such fluidity and simplicity that they look ahead to later twentieth-century design rather than back toward the medievalizing impulse behind the Arts and Crafts style.

Born in Schenectady, New York, Jarvie had arrived in Chicago by 1893, when he was listed in local directories as a city clerk in the department of transportation. As a child he had been interested in sketching and woodworking, but there is no record of his having had any formal training as an artisan. One day in the late 1890s Jarvie offered to find a Dutch lantern for a friend in the antiques business. When nothing turned up, he decided to make one him-

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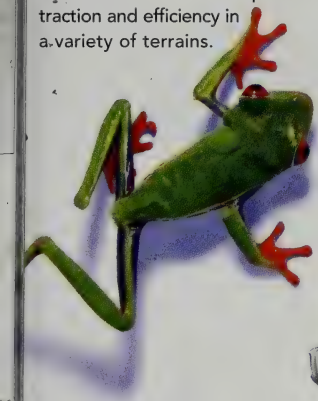


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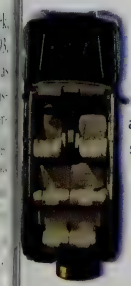
In a remote location somewhere in Arizona, Bonnie and Phil Goldberg are looking for a new hiking trail. It's a good thing they took their Montero because this place doesn't show up on the map. And we're sure they'll want to come back.

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ROBERT JARVIE METALWORK

continued from page 78

self. After much trial and error, he produced a lantern and set up a home workshop for his new pastime. Jarvie's gifts were recognized quickly, considering that he was still spending his days in an office, and he had two lanterns accepted in a show sponsored by the Chicago Arts and Crafts Society in 1900.

After his first show, Jarvie was encouraged enough to think of himself as an artist with a beautiful product to sell, and between 1901 and 1904 he advertised as "the Candlestick Maker." He had already created more than sixteen



JAMES PRINZ

different kinds of candlesticks in copper, brass and bronze, polished to a subtle radiance or treated with acids to produce a verdigris finish, as well as lanterns, bowls, bookends, sconces, trays and desk sets. To keep track of his candlestick designs, Jarvie named each one after a letter of the Greek alphabet, such as alpha, beta, gamma, kappa, iota, lambda, omicron and theta. No one knows why he chose this system, but Jack Moore, a private dealer in Pasadena, California, who specializes in Arts and Crafts objects, observes that

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BELOW: A Beta and two Delta candlesticks in bronze and a silver trophy vase, all circa 1905, and a 1910 hammered silver pitcher available from Treadway Gallery, Inc., Cincinnati.

In 1912 Jarvie began producing presentation pieces almost exclusively. LEFT: A 1912 silver trophy with decorations by architect George Elmslie from Michael Fitz-Simmons, Chicago.



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ROBERT JARVIE METALWORK

continued from page 80

"Jarvie's work partakes of the classical, and perhaps he wanted to suggest that classicism by his titles."

Jarvie's confidence in his work was justified. Complementing the muted luster of his patinas was a simplicity and purity of form. Just as his surfaces are austere, his candlesticks have little to no ornamentation—instead they depend on balance, bold silhouettes and the graceful contrasts of elongated vertical shafts and horizontally swelling bases and sockets. The budlike holders of some lines are akin to those by Tiffany, but certain designs, such as the three- and four-branched Omicron candelabra, were beyond period style or influence, because they were unprecedented. Don Treadway, whose Treadway Gallery in Cincinnati, John Toomey Gallery in Chicago and Art & Design Twenty in Pasadena, California, sell decorative objects from the Arts and Crafts era to the 1950s, says, "I can't think of anything like a pair of Iotas or Omicrons—they're unique." Michael FitzSimmons of Michael FitzSimmons Decorative Arts, an Arts and Crafts gallery in Chicago, adds, "There's a sense of development in Jarvie's work. Early forms and motifs show up as experiments, and you can see how he works through the design process until they become simpler and more cohesive."

In December 1903 *The Craftsman* printed a laudatory profile of Jarvie, declaring, "The graceful outlines and soft lustre of the unembellished metal combine to produce dignity as well as beauty." If publication didn't imply that Jarvie had arrived, imitations did. Other craftsmen were reproducing Jarvie's candlesticks, which had led him to begin signing his work in October 1903. Jarvie's following was strong enough that in 1904 he could resign from his government job and go into the art metal business full time. He opened the Jarvie Shop in the Fine Arts Building on Michigan Avenue, a few blocks away from the Art Institute and among other crafts businesses. The shop was a success, and Jarvie also sold candlesticks in outlets across the United States, including Arts and Crafts stores in Boston, Minneapolis and New York. He did not give up advertising, and mail orders continued to be important.

Jarvie's best work was not inexpensive in its time, and the finest examples still bring high prices. Although he sold well in his heyday, he produced less than the more commercial Roycroft and Stickley metal shops, and there were never great quantities of candlesticks. More saliently, as the Arts and Crafts aesthetic faded, many owners of Jarvie wares, who typically inherited them from relatives, tended not to know that the objects were not supposed to have a high-gloss patina. They polished them—ruinously. "You would imagine that the candlesticks should be plentiful, but they're not," says Dembrosky, "especially because the form and the finish are important. Most of what appears is not in good condition

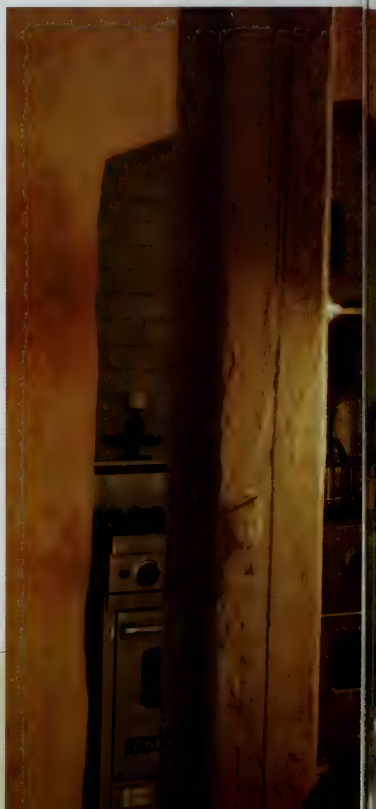
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ROBERT JARVIE METALWORK

in terms of finish—it's been stripped or repatinated." Treadway agrees. "The majority of candlesticks have been tampered with in some way in regard to finish," he says. "An unadulterated pair is going to bring a premium."

Although he admits to paying $29,000 at auction for a very rare pair of sticks "with unbelievably big forms and a stunning patina," Dembrosky says that prices for pristine pairs with powerful forms begin at $10,000, and Treadway says that they can be found for between $6,000 and $10,000. However, more abundantly produced lines of candlesticks, such as the Deltas, can go for about $2,000 a pair, as can those with an altered patina. Simpler household accessories, like trays and bookends, can range from $500 to $1,500.

Jarvie's artistic merit and fine workmanship were not lost on the local architects. George Elmslie, who became Louis Sullivan's chief designer after he went on to work for Adler & Sullivan in 1889, engaged Jarvie to cast objects he had designed, and their association permitted Jarvie to execute such demanding commissions as elaborate boxes, loving cups and book covers. Elmslie also provided Jarvie with a rich addition to his vocabulary of ornamental details—a host of lyrical, organic motifs derived from Sullivan, a provocative counterpoint to the geometric abstraction at which Jarvie already excelled.

Sometime after opening his shop, Jarvie was able to start working in silver, which he previously hadn't been able to afford. From 1912 onward he listed himself in the Chicago directories as a silversmith. Silver expanded Jarvie's repertoire of forms, and he developed a new specialty in silver presentation pieces. His commemorative bowls, chalices and trophies have a striking simplicity and vigor that make them light-years away from the conventionally encrusted loving cups of the era.

Arthur G. Leonard, president of the Union Stock Yard Company, so admired Jarvie's unusual trophies and bowls that in 1912 he invited him to relocate to the Old English Cottage, a Tudor-style house at his firm's headquarters, and design awards for cattle raisers in the Midwest that were not only formally distinctive but could be adapted to home use. Jarvie was prolific during this period, concentrating on awards and other commemorative pieces that were prized for their individuality of conception and impeccable technique.

Today, Jarvie's presentation awards and trophies in sterling silver are considered to be as important as the candlesticks. They start at about $6,000, and the better examples bring between $9,000 and $15,000, depending on their size and the interest of the decoration.

After 1914 the demand for trophies had begun to wane, the war in Europe was limiting the amount of silver available, and the Arts and Crafts aesthetic

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Japanese Hirado porcelain model of a boy with ox, the detailing in underglaze blue. 18th/19th century. (See HIRADO: PRINCE OF PORCELAINS by L. Lawrence, page 73, p. 102)

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ROBERT JARVIE

continued from page 83

itself had begun to seem old-fashioned. In late 1917 Jarvie was forced to close the English cottage. To earn a living, he spent the 1920s as a salesman in the silver department of a jewelry store. He died in obscurity in 1941. He and his achievements slipped from view until 1972, the year of "The Arts and Crafts Movement in America," the first important museum exhibition on the subject, which included five pieces by Jarvie. Organized by Princeton University and the Art Institute of Chicago, the exhibition brought dealers and collectors a new awareness of his significance. A 1977 exhibition on Chicago metalsmiths at the Chicago Historical Society fueled a Jarvie revival, and now, says Michael FitzSimmons, "a pair of Jarvie candlesticks is something that every collector at a certain level in the field wants to have."

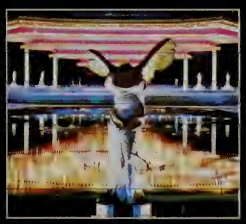
Because of the incipient modernity of Robert Jarvie's designs, their appeal transcends strictly Arts and Crafts enthusiasts. Don Treadway has clients who like Jarvie because they see him as "a major force in metalwork—the premier candlestick maker." And Jack Moore cites the "studio freshness" of Jarvie objects, which seem "as if they've just been done," he says. "They don't look like the production pieces that you can get from more commercialized metalworkers." Nor should one forget, he adds, that the candlesticks work very well with Prairie style and other kinds of furniture on a utilitarian, day-to-day basis. Michael FitzSimmons underscores the practical side of Jarvie's pieces too. "You can talk about Jarvie's work in art-historical terms, and it all can get very abstract. But at the end of the day, they're candlesticks. You can use them, and it's wonderful." □

> Jarvie's confidence was justified. Complementing the muted luster of his patinas was a purity of form.



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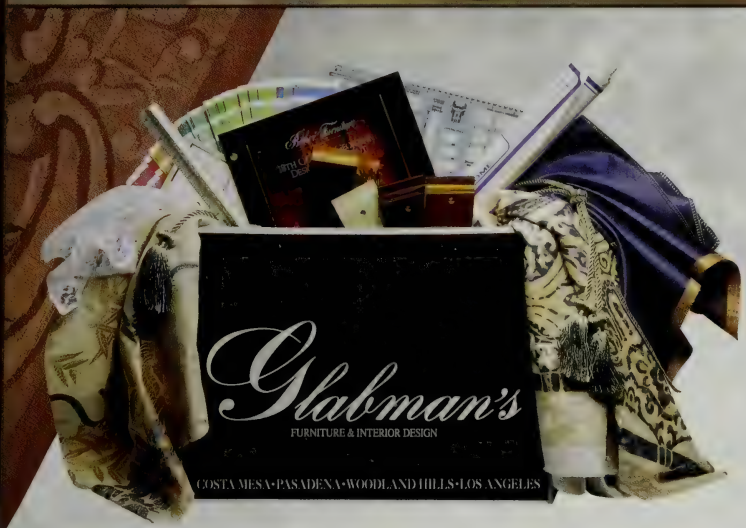
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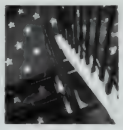
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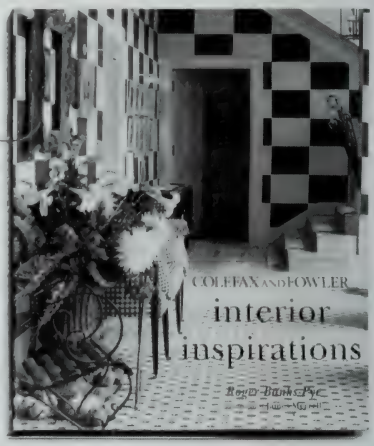


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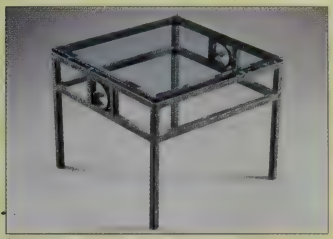
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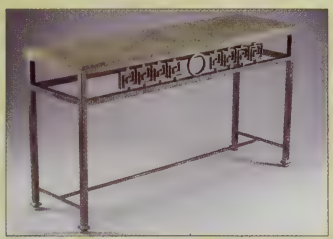
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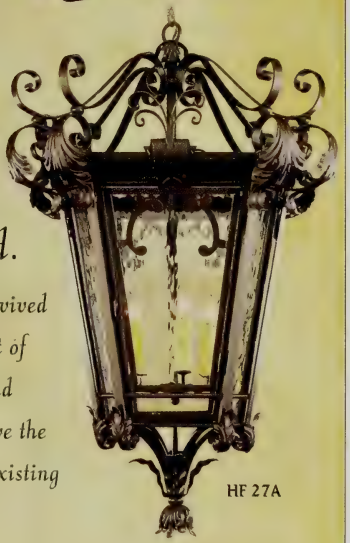
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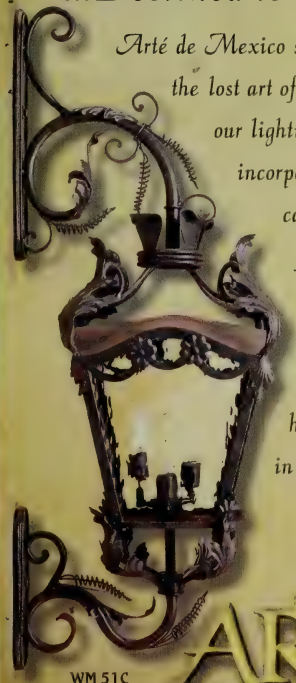
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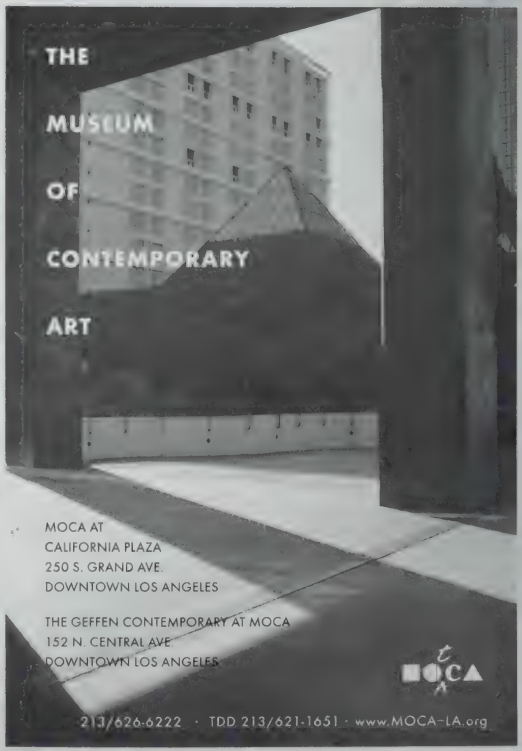
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THE ELECTRIC GARDEN

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By Nicholas von Hoffman

"*Hoc erat in votis*—this used to be among my prayers—a piece of land not so very large, which would contain a garden, and near the house a spring of ever-flowing water, and beyond these a bit of wood," wrote Quintus Horatius Flaccus (65–8 B.C.).

Two thousand years later, millions still look forward to digging with simple tools in a small garden patch. Recently Mr. Electron has begun to nudge his way into the plot, thereby threatening to disturb rituals of work and pleasure that doubtless antedate the invention of the alphabet. As we enter the third millennium, gardeners head out to their vernal tasks with spade, hoe and a variety of electronic aids.

My first brush with electronics in the garden came some years ago, when a friend returned from a visit to Hammacher Schlemmer, the New York store of a million and one gadgets designed for eccentric technophiles. With great ceremony he extracted a device such as I had never seen before, a spikelike object with a long electrical cord. After he had plugged it in and pushed it into the good earth of his flower bed, it commenced humming. This, he explained, was an "electronic worm popper and invigorator." In due course earthworms, stimulated by the sound frequencies, would pop up from the soil. The worms thus electronically massaged and reenergized would return to their work of earth enrichment refreshed and strengthened. Or, my friend said, if you're a fisherman, *le voilà*! You have your bait.

If something is going to get popped out of the ground, most gardeners would prefer that it be weeds, but the dandelion and burdock communities can rest easy. No such gizmo is on the horizon. As for the worm popper, the device hummed away for some time, but no worms appeared.

Along similar lines is an electronic spike that drives gophers away. "It's kind of a silly thing, but it apparently works fairly well," reports Santa Barbara, California, landscape architect Sydney Baumgartner. "It goes into the ground and emits a sound that gophers can't stand. They've used it on some golf courses nearby that are surrounded by houses, which get the refugee gophers."

If the work of pulling weeds remains as it was in Horace's time, electricity is working its way into the American garden. There are electronically controlled irrigation systems that depend on hidden underground pipes and will save you work and water. The low-IQ systems are governed by timers that water your flowers even in a downpour. Others are smarter. "The latest technology that's coming out is rain sensors that measure the moisture in the soil," says Eleanor H. McKinney, an Austin, Texas, landscape architect. "If it's raining, the irrigation system doesn't come on."

It is a small truth unknown to those who only sniff flowers but don't grow them that gardeners often devote as much time to watering their little green children as they do to making sure that marauding weeds don't strangle the darlings. Hence an advanced irrigation control system can be more than a luxury. "They've gotten even more sophisticated, where the system doesn't come on until the sensor shows that the water is necessary," says McKinney, who adds that a modern electronic system can be set up so that sensors make sure the parts of the garden containing plants that dislike lots of water don't get doused, even as other sections holding water guzzlers aren't left high and dry.

Nonetheless, transistors in the tulip beds are recommended only if truly needed. "My first garden was in Maine, and you don't have to have water there," McKinney notes. "In Austin you have to have automatic underground irrigation. We'll get four months of drought sometimes, and you could lose your whole investment. Also, to get any native plant growing, you have about a two-year establishment period, so you need to be able to provide automatic watering. I'll attach a caveat to that: In a residential setting, if someone is a waterer, then that's fine, but when a client from the Southwest comes in and says, 'I want something low maintenance. I want it to look great all the time,' it would be fool-

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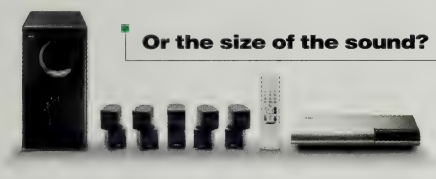


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THE ELECTRIC GARDEN

continued from page 86

ish not to put in an irrigation system."

Advanced watering systems are not the only electronically controlled apparatuses to be installed in the backyard. Ersatz ponds, faux babbling brooks, fountains and even major waterfalls are there for the installation. "There's that wonderful freeway park in Seattle that drowns out all the freeway noises," says Baumgartner. "It's built on several levels of freeway over- and underpasses, and it sounds sort of like Niagara Falls. You have no idea you're next to a freeway. The ground almost shakes, and I don't know if it's from the force of the water falling or from the vibration of the cars and trucks on the freeway."

Landscape architects say that even for the home, waterfalls can make effective sound barriers. "We use little fountains to drown out all sorts of street noises," says one. "Some people love hearing the water at night, but it keeps others awake or makes them want to go to the bathroom. Sometimes, if you get the spout wrong, it does sound like a public urinal."

For families with toddlers, there are alarm systems that go off whenever a mammal falls into the swimming pool. Or, says Baumgartner, "If you have a patio where you don't want a permanent arbor but you'd like some shade, there are awnings that automatically extend when the temperature or the sun level gets to a certain point. They also have anemometers that override the sun. If the wind is blowing strong enough to break the thing apart, it retracts to protect itself."

If you really, really want it, electronics can turn the once rustic garden gate into an international communications center. "Even though I prefer a nice big brass bell, there are also the automatic gates with lots of bells and whistles," says Baumgartner. "One gate we worked on had long-distance controls. If the UPS deliverer, for instance, has a package and the residents happen to be in London, the gate system forwards the call to London. The UPS deliverer can speak to the residents and they can buzz him into the garden so he can set the package safely inside the gate."

Baumgartner has played around with nonutilitarian electronic applications that promise much more fun. She has designed, although it has not been built, an Italian garden maze. "I used the very old Italian trick of having jokes in the garden," she says. "We had a couple of places where, when you crossed a light beam, it would give you a spritz of water or high-pressure air."

She is thinking of going yet one step further with electronics by using holographic images in gardens—of whirligigs, topknots, spectral images, not to mention evanescent naiads and nymphs. Holograms shimmering here and there among the trees and shrubs would probably look better at night and thus join such contemporary garden lighting as neon, lasers, sharp little Lucifer lights, rope lights, uplights, downlights, sidelights and dim lights that cast the faint beams of an electronic moon.

There are lights that are concealed during the daylight hours and then, triggered by an inaudible digital command, come up out of the dirt as the sun dips low behind the tree line.

Without study and restraint, lights in the garden can make the place as bright as an airport runway. "Don't overlight the exterior," cautions architect Timothy Steele. "Many people try to make the outdoor nightscape like a reading room. You can't enjoy the night sky without having some darkness. We should start to appreciate the fact that there are two spectrums of light given to us in a twenty-four-hour period. The partial spectrum at night is an opportunity for design. You can do a moonlight garden where you plant night flowers that are predominantly white, so when the full moon's out, you get a wonderful spectrum that we don't have during the day."

> Transistors in the tulip beds are recommended only if truly needed.

Gardening and computers seem to clash. You shouldn't, after all, try to operate your computer with dirt under your fingernails. A small bit of dust can render a key on your keyboard inoperative. Yet there are a few programs that people with green thumbs might find helpful. Gardeners are perpetually looking for new things to plant, but their fellow horticulturists are not always forthcoming about where one can get seeds or plants.

Luck and word of mouth have been the only means of answering that oft-heard question, "Where can I get it?" but now there is a program that will tell you where you can buy that stately vegetable you're hoping will fill a barren shady corner. It's called nQuery & Reply for Gardeners, and with it you can locate over fifteen hundred specialty plants carried by some four hundred nurseries all over the United States. It is obtainable for $35 by contacting Norell Software, 36940 Fremont Road, Caliente, CA 93518, or norell@igc.apc.org. Sandy Norell, the owner, founder and operator of the small company that puts it out, says that with a fair wind, a bit of luck and continued help from her husband, a CD-ROM version, which could include many pictures, is forthcoming.

Speaking of graphics, there is a program called 3D Landscape (widely available for $60 or less) that allows you to plan your garden on your computer. It remains to be seen how useful it is, although it can be fun. I inadvertently dropped an enormous boulder into my virtual swimming pool, making the computer emit a loud thud, but a quick click of the mouse got the thing out without my having to ask neighbor George to come over with his tractor.

The place where electronics ought to be of the greatest help to horticulture is on the Internet, but it's a jungle and a jumble out there. The quantity of garden-related material on the Net beggars description, but finding what you want or even finding out if what you want is there takes doing. There are a myriad of pictures of every kind of vegetation on the Web, and you can visit America's most famous gardens and arboretums without leaving your desk. My own favorite is Cornell University's gardens, because you not only see the pictures, you actually hear the voice of the northern water thrush. And hearing that, any right-thinking gardener will turn off the computer and go outside, to dig in the freshly warmed earth of spring. □

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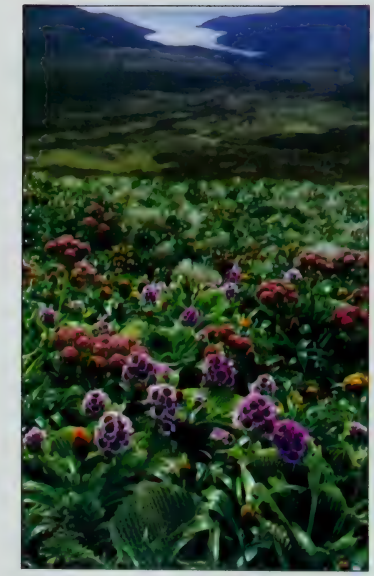
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LAND OF THE MEGAHERBS

BOTANICAL WONDERS ON A SUBANTARCTIC ISLAND

Text and Photography by Derek Fell

SEAMEN REFER TO THE LATITUDES OF ocean surrounding the Antarctic circle as the "Roaring Forties" and the "Furious Fifties." The seas are constantly swept by savage storms and sudden squalls. The swells alone can sink a ship, as they sank the *General Grant*—bound from Melbourne for London in 1866—when a sea surge swept it into an enormous cavern on Disappointment Island, a rocky islet in the Auckland Islands. The *General Grant* was lifted so high that its main mast struck the roof and was driven down through the hull, sinking the ship in minutes. Of eighty-three persons aboard, only fifteen survived, and the cargo of gold from Australian mines has never been recovered.



ABOVE: Four hundred miles south of South Island, New Zealand, Campbell Island is home to Belinda's Garden, a meadow where rare plants of unusual size called megaherbs flourish.





ABOVE: "Nature has mixed the flowers in a magnificent blend," says photographer Derek Fell (left, with giant stalks of *Anisotome latifolia*, or Campbell Island carrot).

These fearful seas are far from desolate, however. Graceful royal albatross, giant petrels and sooty shearwaters glide effortlessly over the waves, scooping up fish and squid, nesting in summer among meadows of wildflowers. Whales and elephant seals plow the ocean seeking calm deepwater inlets in which to mate, while dolphins frolic in the wakes of infrequent passing ships. Wandering icebergs crash ashore on Campbell Island, their ice shelves often packed with families of penguins hitching a ride to their rookeries. From the sea these subantarctic islands look like forbidding lost worlds, their volcanic peaks and steep cliffs shrouded in mist as great plumes of salt spray are sent skyward by the heavy surf to drench the earth far inland.

Administered by New Zealand, the

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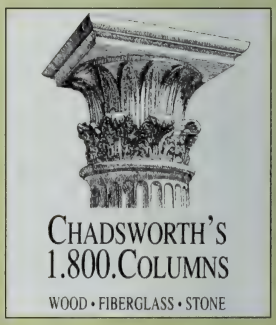
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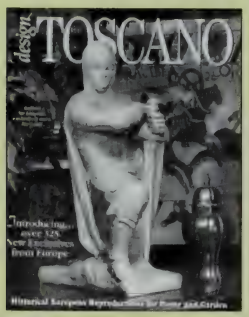
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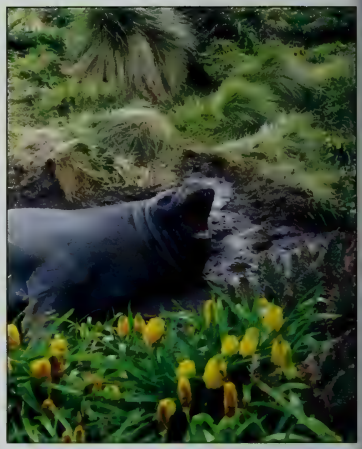
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LAND OF THE MEGAHERBS



LEFT: "The harsh climate and acidic soil make it impossible for other plants to survive there," says Fell. BELOW: An elephant seal rests in a mud wallow near bulbinella lilies.



continued from page 90

remote islands of Auckland and Campbell are uninhabited, though the remains of abandoned cottages and coast guard huts testify to attempts by humans to establish a foothold. The bleak weather, long winters and refusal of the peaty soil to yield food crops thwarted all efforts at settlement. Yet for two months, in December and January—summer in the Antarctic—perpetual daylight and moderate temperatures allow nature to create spectacular gardens populated by a breed of flowering perennial plants called megaherbs for the remarkable size of their flowers and leaves.

Related to plants found mostly in South Africa and New Zealand, and probably brought to the islands by birds before the dawn of mankind, megaherbs have adapted to high levels of soil acidity that kill other species. Moreover, they are indifferent to salt spray and tolerate low light intensity by growing leaves that are much larger than those of their mainland counterparts, with proportionately large flowers. The soil in which they thrive is forever soaked by rain, covered with

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ABOVE: One of the few animal species on the island, a royal albatross nests in the tussock grass beside the winding boardwalk from Perseverance Harbour to Belinda's Garden.



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LAND OF THE MEGAHERBS

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moss and so spongy that the ground quivers when stepped on.

On Campbell Island, a day's sail south of the Aucklands, the recent elimination of feral sheep and goats has fostered a regeneration of megaherbs on the slopes of an extinct volcano caldera. Bold colors, exotic textures and curious forms mingle in a hundred-acre swath named Belinda's Garden for Belinda Sawyer, an expedition leader who ferried a group of New Zealand botanists to the site from their polar research vessel, anchored in Perseverance Harbour.

Belinda's Garden is reached by a two-mile boardwalk that climbs to the foot of the megaherb meadows through colonies of nesting albatross and wallowing elephant seals. The boardwalk, barely eighteen inches wide, snakes across the island like a yellow ribbon, edged with leathery red and black ferns and cushions of bright green moss. The path rises steeply from the shore through thickets of lichen-covered shrub myrtle contorted into low sculptural shapes by searing winds and across vast stretches of tussock grasses that shimmer and wave in the slightest breeze. Then the path traverses a series of rock falls spangled with orange sedges and white alpine daisies (*Damnamenia vernicosa*) and crosses a multitude of peat bogs and gushing streams.

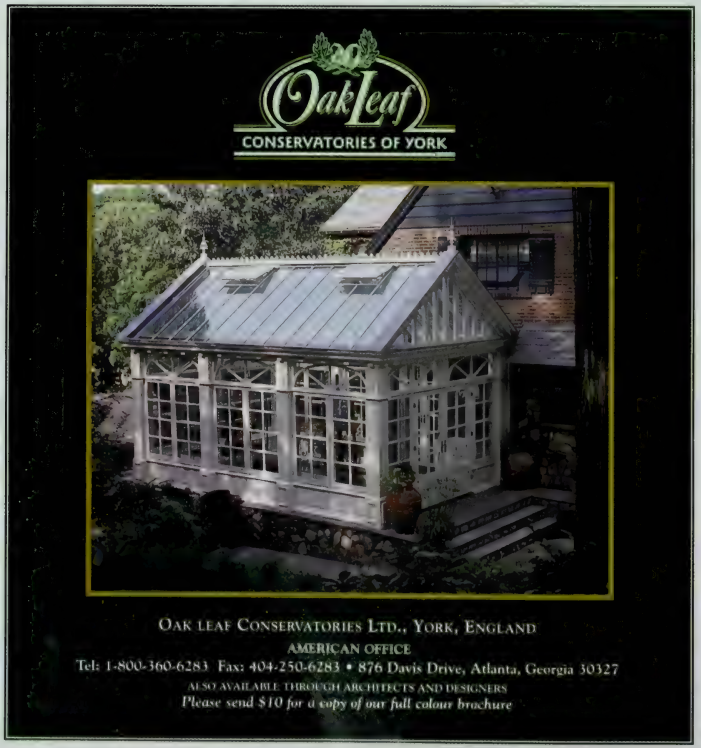
In the hour it takes to reach the top of the boardwalk, one experiences a visual drama of changing weather. One moment the island is bathed in sunlight that renders the harbor a dark turquoise. In an instant, a mantle of thick gray clouds creeps over the volcano rim, enveloping the island in mist and turning the inlet below into a tongue of silver. Suddenly the clouds dissipate and rainbows touch the water as its surface changes back to aquamarine and turquoise.

Supreme among the megaherbs is the Campbell Island daisy (*Pleurophyllum speciosum*), which grows ruffled rosettes of gray-green leaves, each the size of a steering wheel, and as many as seven branching flower stems packed with clusters of purple flowers with black centers. Competing for space with the giant daisies—and thriving in almost every corner of Campbell Island and the Aucklands—are the giant bulbinella lilies (*Bulbinella rossii*), which look like yellow Dutch hyacinths amid a fountain of thick, fleshy leaves. Their nearest counterparts can be found in mountain meadows north of Cape Town, South Africa, and in Fjordland, New Zealand. Forming lush clumps, with as many as fifty flowers fully open at one time, the lilies stretch for miles across clifftop meadows, often in the company of giant gentians (*Gentiana cerina*) that flaunt their white, pink and purple cup-shaped blooms in iridescent bunches and spill over ledges drenched by waves.

A megaherb known botanically as *Anisotome latifolia* and commonly called Campbell Island carrot sports lustrous leaves that resemble Alaska-size cabbages. Its globular dusky-pink flower clusters look like giant heads of broccoli, and its stalks grow as tall as a man. A similar giant, but with lime-green spherical flowers and massive heart-shaped leaves, is the Macquarie Island cabbage (*Stilbocarpa polaris*), so named because sealers on nearby Macquarie Island ate the plant to stave off starvation. Another oddity, the button daisy (*Pleurophyllum hookerii*), has broad, silvery, spear-shaped leaves and a candelabrum of dark brown or black buttonlike flowers held erect in tapering clusters.

White albatross with wingspans of up to twelve feet wheel above Belinda's Garden, whose flower-spangled slopes are peppered with nesting birds unconcerned with the presence of people. An amphitheater of megaherbs flows down the lee of the volcano like an avalanche of precious jewels. It is an astonishing sight, all the more miraculous because the garden's startling beauty exists in a world so hostile to human life. □

For information about visiting the gardens of the subantarctic, contact Heritage Expeditions, Box 20-219, Christchurch, New Zealand; 64-3-359-7711, hertexp@ibm.net.





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DAVID LINLEY IN LONDON, WALLACE NEFF IN LOS ANGELES...

LONDON

● David Linley

Three years ago Serena and David Linley purchased the four-story Ebury Lodge (right) in London's Belgravia. "We put our hearts into that house. It was just one big empty space when we bought it, so we could decide on the proportions of the rooms, the staircase, absolutely every detail," says Linley, who recently oversaw the renovation of The Savoy in London (*AD*, Feb. 1998). They had intended to move in but found another residence before the mews house was completed. "Everything is oak—the floors, the staircase, the doors," notes Linley, the queen's nephew.



STEVE STEPHENS



STEVE STEPHENS

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● Wallace Neff

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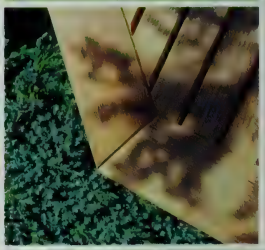
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EXTRAORDINARY PROPERTIES ON THE MARKET

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TIM LEE

BEDFORD, NEW YORK

Juan Montoya

The setting was an inspiration to the creation of the interiors," designer Juan Montoya says of a gristmill transformed into a residence. The mill, built in 1681 in Bedford, New York (*AD*, July 1992), operated until 1920, when *Reader's Digest* founders DeWitt and Lila Acheson Wallace bought it and remodeled it as a guesthouse. "It looked like a remote hunting lodge in Scotland," notes Montoya. A river banked by stone walls flows by the windows of the living room and master bedroom. The exterior is clapboard and shingle, and Montoya used barn siding and rough-hewn beams inside. Landscape architect Randolph Marshall devised a pastoral environment for the property, which has a waterfall and surrounding woods. $2.8 million.

Antoinette A. Emerson, Houlihan/Lawrence; 914/234-9099.

PITTSBURGH

To see Villa Lante, you don't have to go to Rome," says designer Mark Christy, who with his partner, architect John Billings, recently restored a 1919 Italian Renaissance–style residence in Pittsburgh (right). Oil magnate Harry Parker was a great fan of the architect Vignola, and he chose to copy Villa Lante, which had been designed for Cardinal Gambara in 1566. Art historian Bernard Berenson and international art dealer Joseph Duveen were responsible for all of the interiors, which were done in the early 1920s. Original stenciled walls and a marble terrazzo floor still decorate the loggia (below). It leads to the music room, where Fortuny fabric covers the walls. A major addition by Billings (who at Eleanor Roosevelt's request worked on the plans to rebuild the west wing of the White House) and Christy now has an entertainment center and gym on the lower floor. $1.5 million.



COURTESY MARK CHRISTY ASSOCIATES



PETER MAUSS/ESTO

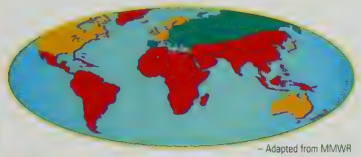
Nancy W. Follansbee, Coldwell Banker; 412/521-2222.

continued on page 104

SHE JUST PICKED UP A VIRUS TO BRING HOME TO HER FAMILY AND FRIENDS.



In certain parts of the world, hepatitis A virus is rampant. When you travel to those high-risk areas (shown in red on the map below*), you can pick up the virus from contaminated food, water or an infected waiter or chef. It can be picked up very easily...even at the best hotels and resorts and it's virtually beyond your control.



– Adapted from MMWR

High risk. ***Intermediate risk.*** ***Low risk.***

Hepatitis A can cause vomiting, abdominal pain, diarrhea, fever, nausea and jaundice (yellow skin and eyes). But as bad as those symptoms can make you feel, this may make you feel even worse: You can pass hepatitis A along to your family and friends before you even know you have it.

Not only can hepatitis A make you very sick, it can also put you out of commission for a month or longer. Up to one fifth of adults who contract hepatitis A require hospitalization...and some will die.

Hepatitis A, a highly contagious liver disease, can be easily picked up from contaminated food or water.

Why risk it? Hepatitis A can be prevented. In fact, the U.S. Centers for Disease Control and Prevention recommends immunization for travelers to intermediate- and high-risk areas. **A vaccination in advance of your trip is the best way to protect yourself against the hepatitis A virus.**

If you're planning your vacation, now is the time to ask your doctor or health-care provider about getting immunized against hepatitis A.

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Protect yourself. Protect your family.

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HA6787 1. MMWR. December 27, 1996. Vol. 45, p. 7

*This map generalizes available data, and patterns may vary within countries.

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 102



MARY E. NICHOLS



MARY E. NICHOLS

SANTA BARBARA

Marc Appleton

At Rincon Point, near Santa Barbara, California, architect Marc Appleton created a light-filled beach house in a gated community (*AD*, Sept. 1991). He turned the second floor of the boxy structure into a barn-like living/dining room with a wood-beam peaked ceiling (above right). By extending the deck and adding a row of French doors, he opened the house to the Pacific. "There's a feeling of spaciousness," he says, "like an artist's loft on the beach." The master suite, on the first floor, opens onto a country garden by landscape designer Eric Nagelmann. Lavender, jasmine and lemon trees provide scent, while corals and sycamores provide shade. $1.25 million.

Mary Beth Woods and Randy Solakian, Coldwell Banker/Jon Douglas Company; 310/820-6651 and 805/969-0900.



SOUTHAMPTON

École des Beaux-Arts–trained architect Grosvenor Atterbury designed many grand summer cottages on the East Coast, including Andros Hills in the Shinnecock Hills, near Southampton. The original owner reportedly spent $1 million in 1905 to landscape the grounds, which extend for 32 acres, making the estate one of the largest in the area. In 1951 the present owners moved and rebuilt many structures on the property, including the guesthouses and the stables. They hired French interior designer Henri Samuel, who enhanced the Scottish feel of the residence by purchasing an Adam fireplace for the living room. $11 million.

Barbara B. Richey, Allan M. Schneider Associates; 516/324-3900.

continued on page 106

TAKE CARE OF THE LUXURIES AND THE NECESSITIES WILL TAKE CARE OF THEMSELVES.



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continued from page 104



ALLEN MIMS



ALLEN MIMS

TENNESSEE

If I can't live in England, this is the next best thing," interior designer William R. Eubanks says of his Jacobean-style house in Memphis. Carrier Hall was designed in the 1920s by Bryant Fleming, who built the Andrew Carnegie estate in Massachusetts. On repeated trips to England, Fleming and the original owner, Robert Carrier, scoured estates and abbeys for Tudor and Jacobean pieces. A 16th-century linenfold-paneled room, preserved from Teddington Manor, was one of the elements that the brick-and-stone house was built around. The plasterwork ceiling in the living room dates from circa 1600. $2.9 million.

Nick French, French & Company; 901/767-0020. □

ARCHITECTURAL DIGEST

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Designers help homeowners avoid costly mistakes, assisting with product selection and measurements while working closely with clients to develop a style or central theme for their home's new look.

SAVE TIME

Professional designers know where to find products (many unavailable to the general public) for every aspect of the job — leave the scouting and the sourcing to the designer.

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AVOID ANXIETY

It's important to select a designer that you feel comfortable with. ASID professionals streamline the process, choosing designs that suit individual tastes and budgets. They also have the training and expertise to manage all the details of a project, from foundation to finish (i.e. wallpaper, paperwork, contractors).

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EXOTIC BEAUTY ON LONG ISLAND

A CONFLUENCE OF GLOBAL STYLES FILLS A WEEKEND RETREAT

Interior Design by Thomas Britt, ASID
Architecture by Peter Cook, AIA
Text by Susan Cheever
Photography by Jaime Ardiles-Arce

If you're an intelligent designer, everything you do is a reflection of your experience," says Thomas Britt, who has been transforming experience into design for almost forty years. "Inspiration comes from every place. I'll see a picture or a color, and my mind will start wandering to different parts of the world."

Inspiration for a summer house on Long Island struck one misty afternoon as Britt wandered through Lazienki Park in Warsaw, Poland. He turned down an allée of trees, and there, reflected in the stillness of an ornamental pool, was the romantic eighteenth-century White Cottage, a wood-and-stone wedding cake of a building designed by architect Dominik Merlini as part of a summer residence for Stanislaw II.

"I loved the magic of the grounds," Britt remembers. "I noticed the French doors and the way it was a box on top of



"This is a totally international house with a very sophisticated approach," says Thomas Britt of a residence on eastern Long Island. With his associate Valentino Samsonadze, the designer added twin spiral staircases and pedimented niches to the library.





LEFT: "The mirrored doors and their faceted mirror surround are from a Burmese temple," says Britt. "The piece was bought before the house was built, and the dining room was conceived for it." Piranesi engravings hang above the doorways and a Burmese temple guardian.



ABOVE: Britt gave the sitting room a Swedish atmosphere. The 18th-century-style paneled doors, and all other doors throughout the residence, are by Ryszard Chmielewski. Schumacher striped fabric. Jim Thompson pillows. Giacometti light fixture from Michael Taylor.

a box. It was a wonderful jewel surrounded by water. There's always this excitement of discovery at a moment like that."

If the inspiration for the outside of Britt's design was Lazienki Park, the inspiration for the inside was nothing less than the great globe itself. Britt's abundant, diverse interiors for the house reflect the peripatetic passions of a lifetime: These include a Burmese temple, a French costume ball and the kitchen of a palace in Sweden.

"The look is taken from the whole world with all of its cultures," says Britt, who enlisted architects Peter Cook, with his former associate Doug Moyer, and Wojtek Rutkowski, designer Valentino Samsonadze and artisans Peter Napolitano and Ryszard Chmielewski to help him transport his eclectic iconoclasm from a palace in Warsaw to a potato field on Long Island. "It's a totally international house. In the seventeenth and eighteenth centuries things were brought from all over the world to the great houses of Europe, and now I'm bringing this tradition into the twentieth century and on into the twenty-first."

A great part of the house is filled by the soaring space of a double-height library with clerestory windows; four French doors let in the smells of summer and the sounds of fountains playing in a pool laid out between Egyptian obelisks and sphinxes. Inspired by the opulent library in Charles de Beistegui's Château de Groussay, outside Paris (see *Architectural Digest*, January 1981), the luminous room is anchored by wrought iron spiral staircases whose curves are mirrored in ornate chandeliers and a baroque white-marble urn on an octagonal table.

"I started seeing pictures of de Beistegui's library with its two staircases when I was ten or twelve," says the New York designer. "He gave a great ball in the 1950s, everyone came in lavish costumes, and it went on for days. I didn't know people did such things."

Instead of the coffered ceilings and mahogany paneling of Château de Groussay, Britt created a study in pale yellow and white with flashes of red,

where low tables and scaled-down chairs give an illusion of infinitely high ceilings. Mantelpieces at each end of the sweeping space were suggested by the classical niches in the royal ballroom at Lazienki, but to replace Lazienki's statues of Greek gods, Britt installed a fanciful pair of golden statues from Thailand. "They throw the room into a whole East-meets-West fantasy," Britt remarks. "It's all different, but it all belongs together."

Chinese end tables, Indian pillow fabric and inlaid Burmese tables share the dark wood floor with a set of eight red-leather-upholstered Louis XV–style chairs. "I always wanted to do a library with two staircases and a walk around the top," Britt says, sinking into one of the sofas and gazing up at the three white sunbursts on the ceiling. "Do you think those sunbursts should be red? Maybe they should be red."

Eastern influence spills into the dining room, designed around a pair of faceted, mirrored Burmese temple doors. The mirrors reflect Piranesi engravings hung on deep red walls, three bull's-eye mirrors and an Italian table with Portuguese tooled-leather chairs. Three life-size Burmese temple guardians stand on marble consoles and a mantel. High interior windows fitted with wrought iron let light from the belvedere windows at the top of the house filter down past the upper stair hall and onto the glistening surfaces of the dining room.

Across the hall, a Swedish



"The breakfast room was inspired by a kitchen in Thureholm palace in Sweden that was painted in the eighteenth century," says Britt. "It complements the sitting room across the hall." The candlesticks were purchased in Mexico City by the designer over 40 years ago.



RIGHT: "It's a calm study in natural rattan, bleached wood, ivory and white," Britt says of the master bedroom. The pair of lounge chairs and the ottoman are French, the night tables and bookshelves are German, and the bed's antique columns are from India.



ABOVE: Britt found the guest bedroom's engravings of Napoleon in New Orleans. The bureau and clock are circa 1870; a circa 1820 French table is in the foreground. "I wanted to make the room fresh and inviting for today while using all antiques." Brunschwig & Fils stripe.

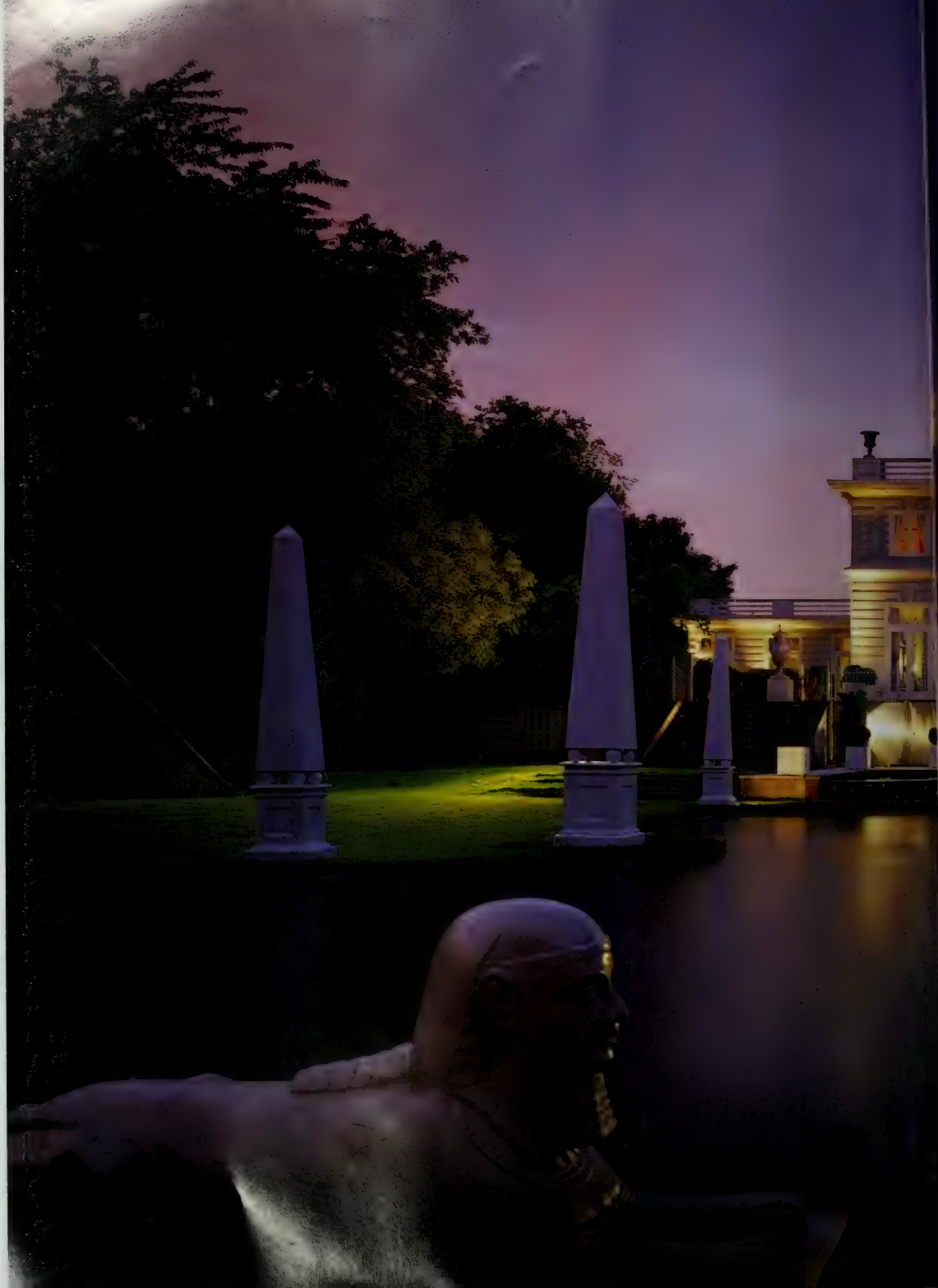
sitting room seems to float on shades of the color blue—blue striped fabric, blue paneled doors and Indian engravings of ships matted in blue on the blue walls. "This gives the feeling of European design moving into a lighter palette," Britt explains. "It's a Baltic look."

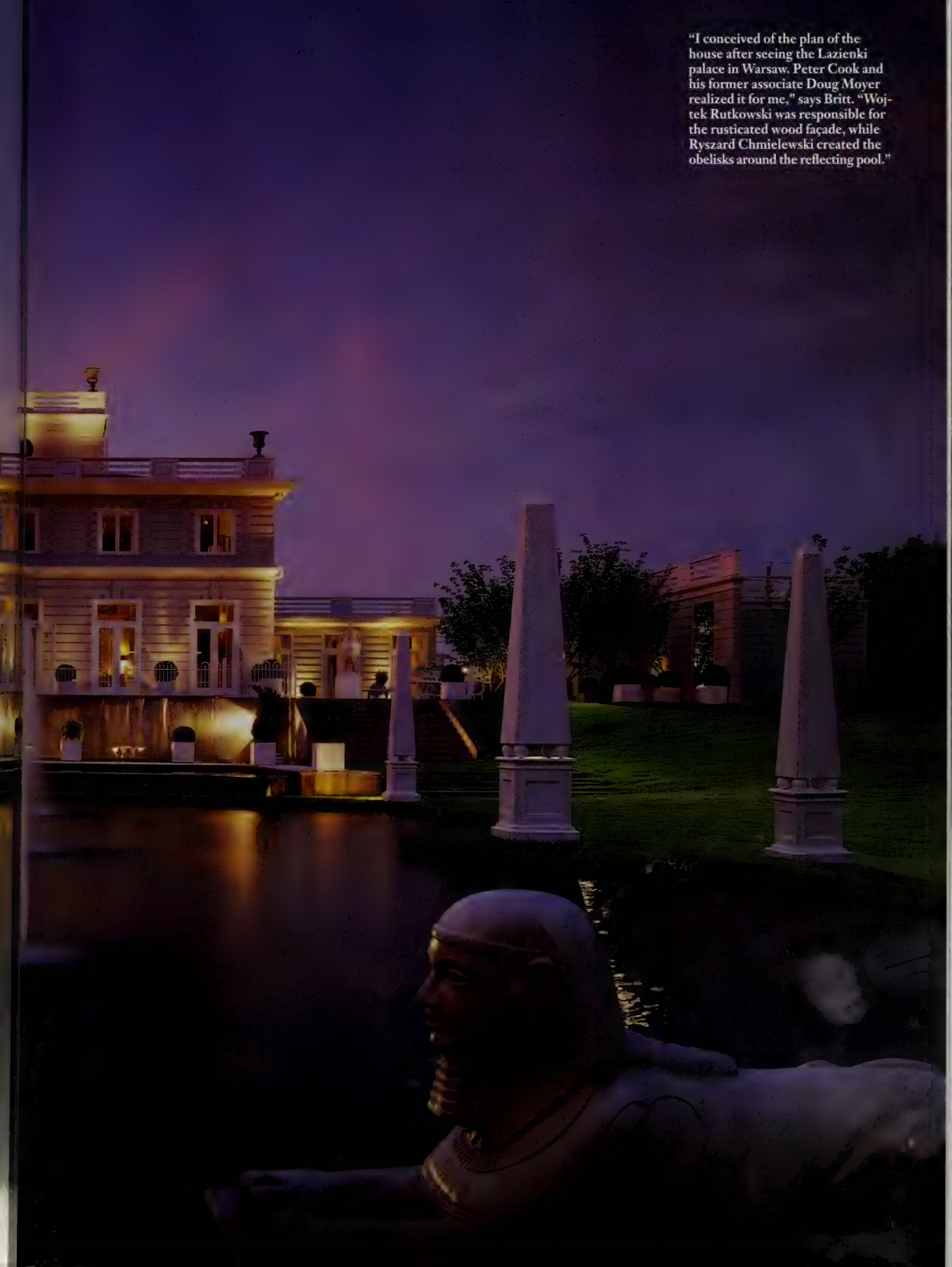
The kitchen and informal breakfast room, where blue-and-white Oriental figures and scenes surround rustic Mexican chairs and tables, were influenced by the kitchen of Sweden's Thureholm palace. Eighteenth-century Baltic palaces, such as Lazienki and Thureholm, were often built by Italian and French architects imported by royal patrons. "These places have a Mediterranean feeling, but they're built for a northern climate," Britt says. "They're perfectly suited to the East End of Long Island."

The master bedroom has a draped four-poster made from antique Indian columns, with a round Neoclassical plaque mounted at its head. In attendance are two rattan lounge chairs from Paris. Upstairs, in the yellow bedroom, Napoleon himself stares down from a wall of engravings at the glowing fruitwood and ebony of nineteenth-century American tables and mirrors.

Thomas Britt's designs are an interpretation of everything he has seen on his travels. Even more important are his excursions into the past. "Any designer should have a thorough knowledge of history," he says. "I can't emphasize that enough. Here we have the contrasts between all these centuries and cultures combined in this house. It has the elegance of Europe, but with a twist." □


THE ROMANOV LEGACY





"I conceived of the plan of the house after seeing the Lazienki palace in Warsaw. Peter Cook and his former associate Doug Moyer realized it for me," says Britt. "Wojtek Rutkowski was responsible for the rusticated wood façade, while Ryszard Chmielewski created the obelisks around the reflecting pool."

Architecture and Interior Design by Nicolas Perrin
Text by William Weaver
Photography by Marina Faust



AMY ARBUS

AN ALPINE THEATER FOR HAL PRINCE

THE RENOWNED BROADWAY DIRECTOR'S SKI CHALET IN THE FRENCH ALPS

For legendary theater man Hal Prince, 1994 was a typical year: He staged his award-winning version of Leonard Bernstein's *Candide* for the Lyric Opera of Chicago, he directed a musical, *The Petrified Prince*, for the Public Theater in New York, his revival of *Show Boat* would go on to earn a Tony Award, and he was a Kennedy Center Honoree. Other productions he directed—*Kiss of the Spider Woman* and *Phantom of the Opera*—were in the midst of long runs in various parts of the world.

Yet he was homeless. After enjoying a vacation house on Majorca for twenty years (see *Architectural Digest*, May 1988), Prince and his wife, Judy, and their grown children had decided to sell it and look for something more centrally located yet still in Europe. Judy recalled a happy childhood vacation with her family in Megève in the French Alps. The Princes promptly searched out the name of a local real estate agent and booked a flight to Geneva.

Chalet Les Aravis was the first house the agent showed them. Actually, it had started as an apartment building that had been inhabited by four families, and it had been converted into a single-family home. The fifty-year-old place was irresistible, though, due to the unparalleled view of its illustrious neighbor, Mont Blanc. "You can see it from nearly every room in the house," Prince asserts, with proprietorial pride. Another attractive feature was that the house sat on a full hilltop acre. "It's strange," he muses. "Some very, very wealthy people in Switzerland, where we considered buying, seem to want to live like sardines—you see these splendid houses on handkerchief-size lots."



PHOTO TOM VOUGHT MODELE

Back at the real estate agent's office, they met with a young local architect, Nicolas Perrin, who showed them his plans for turning the structure into "what I guess you'd call a luxury house," Prince says. One of Perrin's drawings was an elevation of the southern façade, with a triple-arched porch at ground level, a flagstone terrace and a swimming pool, flanked by deck chairs and chaises and tables. Perrin's imaginary view sold them. Les Aravis was theirs.

That was in December 1994. Judy Prince flew over three times that winter to follow the progress of the house's

"There's a simple, rustic elegance to this area," says Broadway director Hal Prince (top), who has settled into his new vacation house in the French Alps with his wife, Judy. "The hills are dotted with Savoyard chalets and farms, and the social life is decidedly informal and jolly."

ABOVE: Architect Nicolas Perrin converted a 50-year-old apartment building into one residence and added a pool. OPPOSITE: An 18th-century carved Nepalese door surround frames the entrance hall, where 19th-century wood skis with their bamboo poles are propped.



BELOW: "By the living room fireplace are two pairs of farmers' boots," says Prince. "The shorter pair is of leather attached to wood sabots—very common in Savoy."



completion and to begin, with Perrin's encouragement and help, the process of creating the interiors.

During that process, which took barely six months, another one began: the reciprocal relationship between the Princes and their neighboring village. The hamlet of Combloux—which consists of just a few houses and shops—looks like a perfect Christmas-card village, but, as the Princes soon learned, it is also a vital center of Savoy craftsmanship. "This house is all about local artisans—and by local, I mean you can walk," Prince says.

Soon the artisans were coming to work directly in the house, assuring a special kind of authenticity and giving the house its distinct personality. The craftsman who left his mark most visibly on the chalet is wood-carver and cabinetmaker Didier Chatellard, whose business is named Geppetto after the benevolent wood-carver in *Pinocchio*. His specialty is re-creating traditional

RIGHT: Judy Prince and Perrin, who collaborated on the interiors, chose tones of blue and lavender for the living room fabrics. Local craftsman Didier Chatellard created the Savoy knot that runs the length of the mantel and a large carved chamois, the symbol of the region.



[illegible] furniture from seasoned wood.

The chalet's entrance hall serves the same purpose as a mudroom: a place to kick the snow off shoes, shake out overcoats, stack skis, drop packages on the nineteenth-century leather chair decorated with elk antlers and, in passing, admire the antique skis, complete with their original bamboo poles, that are there for decoration and as a subtle boast. Having taken up skiing seriously only a few years ago, in his sixties, Prince has become an enthusiast. "I'm not much of an athlete," he confesses. "I'm lazy. I'm a slug. But there's something about skiing that appeals to a theater man." The antique skis were a Christmas present from Perrin, to celebrate Prince's promotion from the learners' run to the more challenging slopes. For a recent birthday, however, Judy gave him a pair of skis from a local shop: "They fit better, and you move more comfortably," he notes.

A Nepalese door surround—which seems, strangely, perfectly at home in this Alpine context—leads to the living room, where Perrin combined two large spaces from the previous apartments. By eliminating partitions and adding a number of windows, the architect was able to throw more light on the pine paneling and the ceilings, whose beams were rescued from an old farmhouse in the area, and on the mantel of the central double fireplace.

Chatellard was responsible for the mantel's delicately carved relief featuring the knot of Savoy, a traditional symbol of the House of Savoy that indicates loyalty and fidelity. But other crafts and craftspeople are also represented in the spacious room. The rugs were designed by Judy Prince and Perrin and woven in Aubusson's factory. Perrin also designed most of the table lamps, which were then carved by Chatellard. In a more sophisticated vein, some pieces, including a Louis XV–style lacquered console beneath an oval gilt mirror, were made by local sculptor Norge Bazzi and his wife, Elisabeth, who is an expert in the art of eighteenth-century gilding.

Prince, who is at work on a new Broadway musical called *Parade*, left most of the details to his wife and Perrin; he was chiefly concerned with the dynamics of the house. "It flows," he pronounces, with approval and satisfaction. And, in fact, though the main

"EVEN IN WINTER, ON A BRIGHT DAY, IF YOU PUT ON A SWEATER, YOU CAN SIT OUTSIDE AND READ, SURROUNDED BY SNOW."





ABOVE: "At one end of the living room is a small library alcove with a piano and a wall hanging from the Dalarna region in Sweden, given to us by our daughter-in-law," says Prince. The bifold doors, which came from a Nepalese monastery, lead into Judy Prince's study.



floor, which is one story above the ground, has many nooks and corners, it remains a kind of continuum, from entrance hall to living room to dining room. When Prince isn't skiing, he spends much of his time reading. The library (a subdivision of the living room) is one of his favorite places in the house, but "even in winter, on a bright day, if you put on a good sweater, you can sit outside and read, surrounded by snow," he says. "It's like having Mont Blanc reading over your shoulder."

At another end of the U-shaped living room stands the essential piano, surmounted by a nineteenth-century Swedish wall hanging presented to the Princes by their daughter-in-law, Christina. Next to the piano, a second antique Nepalese door surround leads

"We have a rich heritage—my work has been inspired by the area's centuries-old farms," says Savoy native Perrin, who used beams rescued from a farmhouse for the dining room. "I try to combine the modernism of today with authentic materials and local know-how."

Over our bed, which has a great view of Mont Blanc, is a wall hanging of musical instruments with a painted enamel medallion of a chamois clinging to a mountain," says Prince. "It was done for us by Norge Bazzi, a regional furniture maker and sculptor, and his wife."



to Judy Prince's wood-paneled study.

Above the main floor is a story with bedrooms for the Princes' children and frequent visitors. Many of the guests are regulars, and "they become kind of possessive about their rooms," says Hal Prince. "It's an easy place—informal. You do what you want. There are two cars, so you can drive anywhere. If you don't want to be here for lunch, you don't have to stay just because we're here. If we're not here, you can still stay and have lunch or dinner, as you please." But the Princes have their privacy. The top floor is entirely theirs. The spacious bedroom has its own fireplace, which also heats his bath. And they have their own balcony, with, of course, their own view of Mont Blanc.

To enhance their landscape, the couple have strategically placed ornamental rocks and plants, and they have even succeeded in making cultivated flowers grow at that altitude. The balconies and windows of Les Aravis are also decorated with sixty window boxes filled with red ivy geraniums.

Shortly after the house was finished, *Phantom of the Opera* was being staged in Basel under Prince's supervision, and he was able to drive back and forth. He has become a fan of the Verbier festival, also within driving distance, and is planning seminars for advanced music students for summer 1999. But such trips are rare. The couple prefer to participate in Combloux's active cultural life: an art exhibit, a fair, a concert.

As a man of the theater, Hal Prince has an eye for the dramatic. He did not come to the Alps looking for theater, but inevitably he found it, beginning with the natural setting of his house. It makes a perfect observation point—a royal box. □

OPPOSITE: Lattice doors, made by Chatellard, lead from the master bedroom into Hal Prince's bath. "The fireplace is double-faced so I can watch the flames from the bath," he says. A carved mirror was also made by the Bazzis, who specialize in 18th-century furniture.



ARCHITECTURE

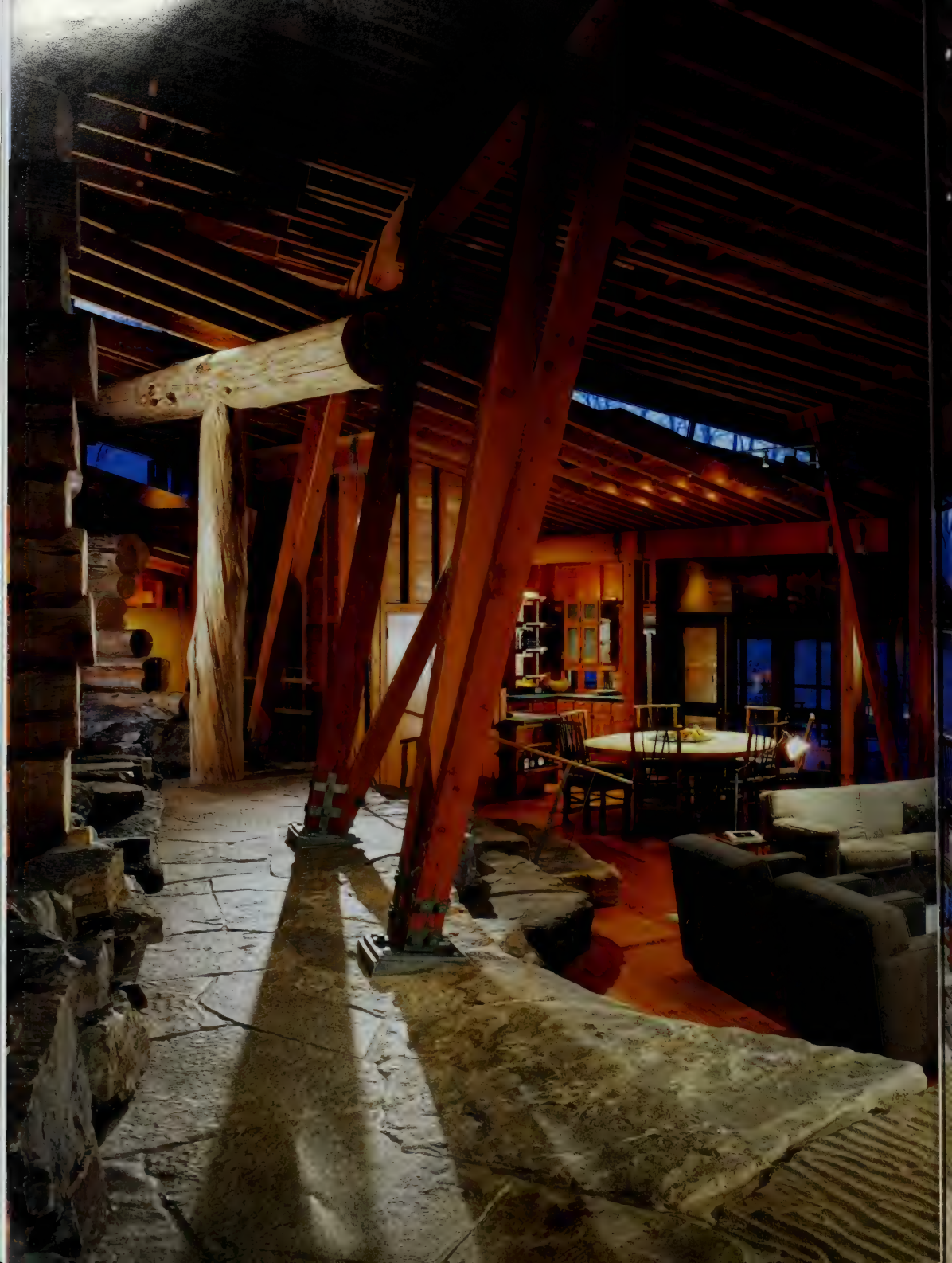
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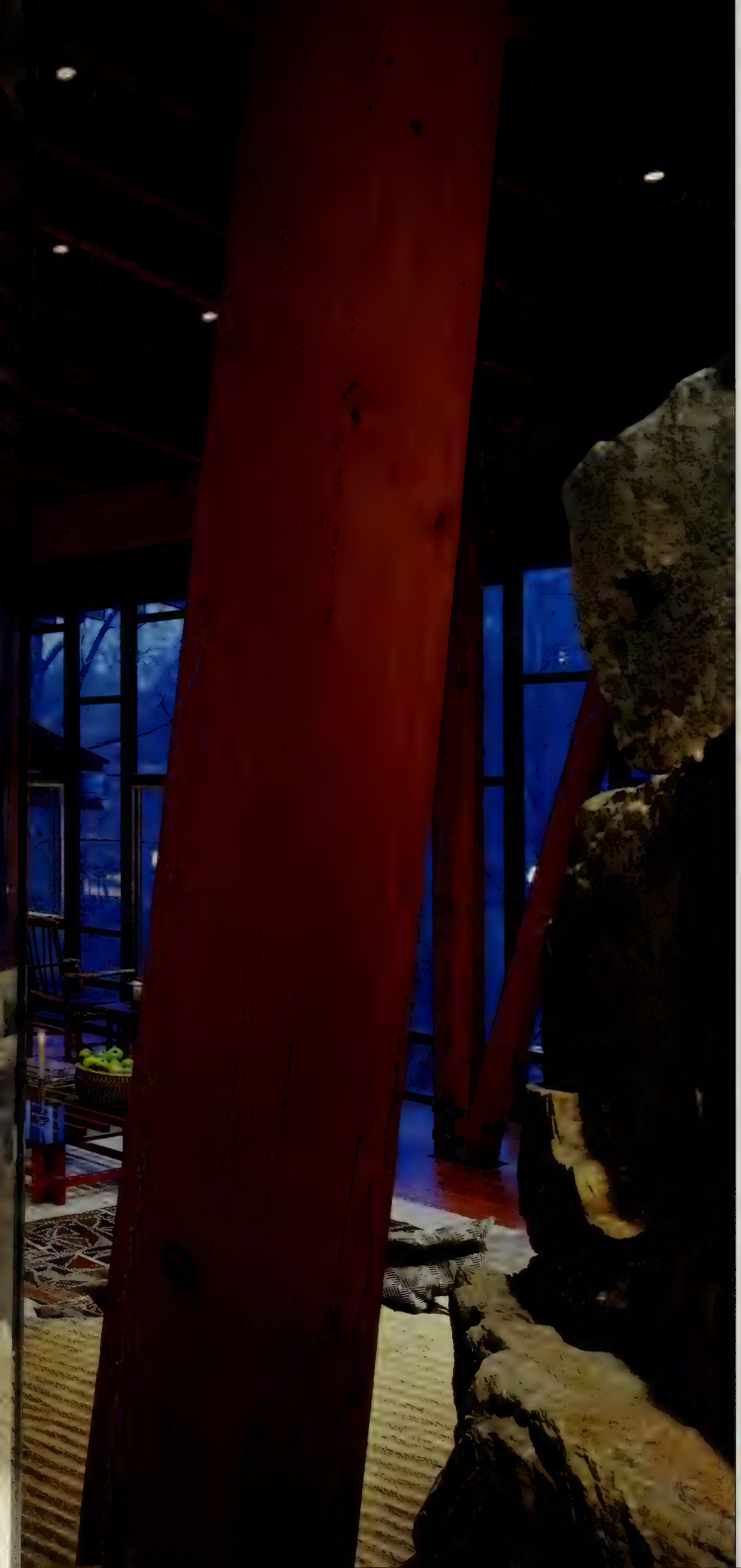
REINVENTING LOG AND STONE CONSTRUCTION IN MARYLAND





"As one approaches the house from the veil of the mountain forest," says Peter Bohlin of the timber, glass, stone and log structure he designed in central Maryland, "the courtyard appears like a magical old quarry." Deep roof overhangs mark the entrance and, at left, the pool pavilion.





Architecture by Bohlin Cywinski Jackson
Text by Paul Goldberger
Photography by Matt Wargo

When Peter Bohlin talks about what he wants his buildings to be, the word he uses most often is *poignant*. It is a marvelous word, unusual though it is in the lexicon of architectural adjectives, for it reveals his intent to make architecture an emotional experience while avoiding anything mawkish. Poignancy is gripping, wistful and just a bit ambiguous.

Few houses better demonstrate the difference between poignancy and sentimentality than the structure of logs, fieldstone, glass and timber that Bohlin designed as a family's weekend retreat in central Maryland. There is the traditional vocabulary—log walls, a vast hearth of rough-hewn stone, a sprawling screen porch—but it comes together in a way that could not be further from the cuteness of a log cabin or a country lodge. This is a modern villa, perched on the edge of a stream valley deep in the forest; here the palette of materials makes a building that is crisp and inventive.

Bohlin is a romantic modernist, determined to use the forms of modernism to achieve the emotional impact of traditionalism. We see logs as if for the first time, not as part of theme park–like cabins but as something almost primal—the essence of the forest. The house connects intimately to its site, and if it has any ancestry in twentieth-century architecture, it is the work of Frank Lloyd Wright, particularly Fallingwater, whose forms engage with a forested landscape that, again, has a running stream.

Bohlin's house—on which he was assisted by project manager Joseph Biondo—is not cantilevered like Fallingwater. Its main living space is higher and more frankly monumental than Wright's

The stone ledge—composed of quartzite slabs—that lines the great room was conceived by Bohlin as "an outcropping that slid indoors, extending the landscape." The ripples, in foreground, are vestiges of an ancient sea bed. A separate roof plane lies over the dining area.



Beyond the dining area, a skylight set between beams of the great room's canted timber roof "lets light wash the fireplace's stone face, establishing it as the focal point," Bohlin notes. A sliver of the surrounding pine forest is seen through a small window cut into the white-cedar log wall.

tight, low-ceilinged rooms, and its use of white-cedar logs is the sort of scenographic element that Wright would have abhorred. But the goal—to make a piece of visually spectacular modern architecture that all but forces an encounter with the land—is the same.

"One of the joys of building in a natural landscape is to intensify the experience of that landscape," Bohlin says. "And that's what this house does: You feel the forest and the stream more intensely than you did before it was built. I think modernism should have a go at the whole business of emotion in architecture, and of imparting a sense of place."

The clients, a couple from the Washington, D.C., area with two children, originally sought a house that would more literally replicate traditional lodges. "Some years ago my wife and I stayed at The Point, a hotel in one of the great Adirondack camps, and we wanted a house with that same kind of rustic elegance," the husband says. "We read Harvey Kaiser's book on the camps and called



"The house celebrates the nature of its materials," Bohlin remarks. "It also falls in line with Wright's concept of cave and bower." ABOVE RIGHT: Circulation is determined by the stone ledge, which supports both the log wall and the galvanized-steel "feet" of the wood columns.

him for suggestions. He sent us to Peter."

Bohlin, senior partner of the Pennsylvania and Seattle firm Bohlin Cywinski Jackson, had recently completed another house in the Adirondacks, which was widely praised as a successful contemporary attempt to recall the air of the classic camps. But what the Maryland clients didn't know is that Bohlin is an architect who almost never repeats himself and who insists on seeing every project as requiring its own solution.

"There isn't a single building tradition in this part of Maryland, the way there is in the Adirondacks," he says. "So the forest, the ravine, the plateau that was the site, all had much more to do with the house's design than any architectural style."

The building is "something of a tree house," Bohlin says. It stands on logs; from the entrance level, however, it hugs the ground, more an extension of the land than an assertive structure on its own. The entrance façade, made mostly of logs, is strongly horizontal and, with the huge overhang of the shed roofs, evokes







The cabinetry throughout was designed by Bohlin's firm. "We played the delicacy of millwork against the robust solidity of stone," the architect explains. TOP: In the study, the storage wall displays an ice-fishing decoy and a Zuni mud mask. The leather chair is by Gunnar Asplund.

ABOVE: The "modernist cabin," as Bohlin describes it, is a series of shed-roofed, post-and-beam pavilions sited on a plateau above a stream valley. The entrance is at left; the log wall and the stone ledge continue inside as the northern boundary of the main living area.

the spirit, if hardly the forms, of Wright.

The house, in plan, consists of five pavilions arranged in a rough U around the entrance court, following the land's contours. The center section contains the front door and the main living area. Beyond it is the screen porch, projecting farther into the forest. The master suite is past the living area; a pair of children's bedrooms are on the other side. In the final pavilion is an indoor pool. In a somewhat complex structural system, log columns are the foundation, and taller logs, as well as timbers of Douglas fir, support the roofs. The entrance side of all five sections is defined by a non-load-bearing log wall, and the rest of the walls are of red-cedar siding, except for a high window wall in the great room.

An enormous raised ledge, made of large flat slabs of quartzite from Lake Champlain (Bohlin estimates that sixty truckloads of stone were brought to the site), is the centerpiece of the house. Set three steps above the living room, it meanders around and serves both as a hearth and as a platform overlooking the space. Clerestory windows top the



Mahogany-framed window walls open up the pool pavilion, the house's definitive indoor-outdoor space. In the spirit of turn-of-the-century camp buildings, the construction and hardware are exposed, "making clear," says Bohlin, "the truth of the structure."

log wall, giving the extraordinary impression of being at once in a cave and a modernist aerie.

The walls that are not glass, logs or stone are lined with cedar siding or cabinetwork. The cabinetry is simple, with exposed hardware expressing in miniature the vibrant metal connectors that anchor the timbers. Much of it has a quality of early European modernism—"rustic de Stijl," Bohlin calls it. The cabinetwork, along with the ever-visible structure, also gives the house a kinship to the Arts and Crafts Movement.

In the end, though, this is a house that defies categorization. It is a building of planes and spaces and textures and materials, put together in a way that responds to the architecture of the past while it goes beyond it. It is a house of its place and nowhere else. As much as anything Peter Bohlin has designed, this house underscores his conviction that "incorporating the sensuality of place and the emotive qualities of materials with the desire to give pleasure, to comfort and to transport, can produce humane and spirited architecture." □

ARCHITECTURAL DIGEST VISITS

JANET JACKSON

THE SINGER, SONGWRITER AND ACTRESS FINDS A BEACHFRONT REFUGE IN MALIBU



"Very organic is the feeling we wanted," says Janet Jackson of the Malibu residence she shares with video director René Elizondo, Jr. BELOW: Stone, wood and natural fabrics bring a coastal atmosphere into the living area. Henry Munyaradzi's sculpture *Spirit of the Rock* stands in the foreground.



Grammy Award winner Jackson executive-produced her latest album, *The Velvet Rope*, with Elizondo. BELOW: Jackson, with her four dogs, sits before the fireplace. The carved figures on the mantel are part of her African art collection. She had interior walls knocked down to create spacious rooms.



RENÉ ELIZONDO, JR.

Ever since I was a kid, I'd always wanted a beach house. It was a dream that never left me," says Janet Jackson. "So one day I finally decided, that was it, I was going to do it." And thus the singer, songwriter, dancer and actress went out and found the "perfect" beach house on her first day of looking for one.

Well, almost perfect. The house was dark, with tiny windows and view-destroying interior brick walls, and it featured design elements that owed more to 1960s Las Vegas than to any awareness of sand and sea.

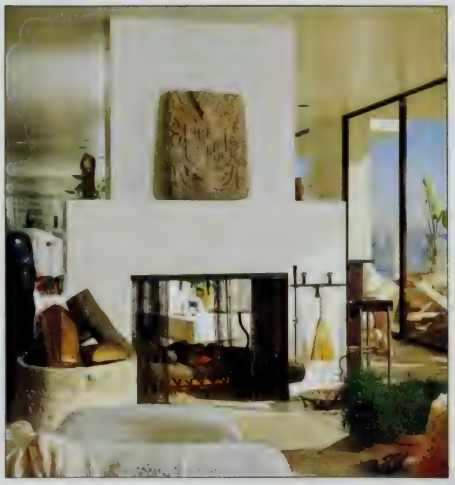
But to say that Jackson wanted a beach house since childhood doesn't quite convey the intensity of her need for the soothing rhythms of the tides. When her brother Jermaine sold the beach house where Janet, Michael and some of the other Jackson family members spent

Text by Thomas Carney
Photography by Mary E. Nichols

. The fossilized bones of a prehistoric shark are paired with a Damian Manuhwa sculpture, *Spirit of Oneness*. BOTTOM: A 17th-century Italian coat of arms rests on the mantel that divides the limestone-floored living area. An 18th-century French wellhead holds firewood.







their summers, the Grammy Award–winning recording artist (*Control*, *Rhythm Nation: 1814* and her newest release, *The Velvet Rope*) bought a wave machine to help her sleep.

"And every time the technology changed and they improved the sound quality, I'd buy that one too," she recounts. "I'd even bring them on tour with me."

What to do, however, about making an actual beach house out of this house on the beach? Jackson and her boyfriend and collaborator, video director René Elizondo, Jr., already had a Mediterranean-style residence in Or-

JACKSON WANTED A HOUSE THAT FELT AS IF "IT HAD JUST WASHED ASHORE."



Floor-to-ceiling sliding glass doors were added to let in light and open up the living and dining areas to the ocean view. The terra-cotta bust is Jean-Baptiste Carpeaux's *La Negresse*. The carved wood chair in the foreground is made of ash; the low tables are shellstone.

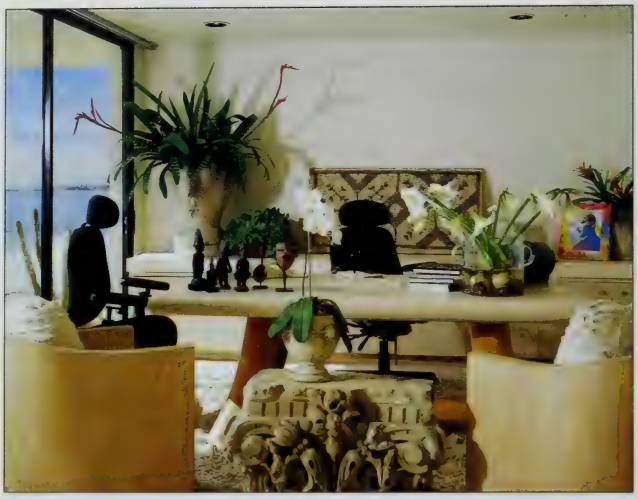
ange County, but both were only recent converts to home decorating.

"When I was thirteen," Jackson explains, "my parents redid our house. I remember going after school with my mother and sister to look at fabrics and thinking, This is so girly, I can't take it. I was such a tomboy. So when I finally got my own place, my mother, who went to school for interior design, thought, Oh my God, this house is going to look a mess. But when she came over, she said, 'Oh my goodness!' " The house, as it happened, had turned out quite well.

Jackson and Elizondo, who recently acquired an apartment together in New York City, decided they needed a place where they could relax and write music together. She wanted a house that felt almost as if "it had just washed ashore." She selected stone, rough fabrics and sand textures, and she made sure the rooms were filled with light.

The brick wall in the entrance hall, complete with dusty ferns in a planter, was knocked down. The tiny win-

BELOW: In the office, a stone capital serves as a table. An ancient Roman mosaic floor fragment rests on the credenza. At right is a portrait of Martin Luther King, Jr. BOTTOM: Photographs of Jackson and Jackson with Elizondo hang at the top of the stairway.







dows were popped out, and the walls were opened up to their load-bearing limits to admit as much view and light as possible. The beveled-glass-and-Lucite staircase was replaced with a simple plaster sweep. A noise-blocking atrium between the street and the front door was planted with all manner of cactuses and succulents.

Bush-hammered to give it a spongelike texture, Texas shellstone was stacked asymmetrically in blocks to form low tables; for the dining table and entrance hall console, broken-edge limestone was embedded with seashells. The furniture throughout is wood and stone, softened by textured handwoven fabric from Mexico or, in the case of the dining chairs, five-dollar-a-yard canvas slipcovers, made in two sets so they can be easily cleaned.

As befits a performer who is often on tour or in the recording studio for months at a time, the house has a gym that doubles as a dance studio for rehearsing, a hair salon, a study and an office. The master bedroom, with its panoramic windows, is practically afloat in ocean view.

The décor embodies the unforced informality of its owners, an attitude that seems to also extend to their possessions. A nephew of Jackson's once knocked several teeth out of a framed sixty-five-million-year-old shark. "He actually got a cut on his leg from the fossil teeth," recalls the singer. "I have a huge limestone bowl, and it holds some other shark's teeth, so I just threw the fossil teeth in there too."

The former child television actress (*Good Times*, *Diff'rent Strokes*) turned movie actress (*Poetic Justice*) has a growing art collection, ranging from African to eighteenth-century European works, some

A white-oak bench and chaise longue, a triangular stone low table and pale fabrics continue the light palette in the second-floor master bedroom. The glass wall gives a panoramic view of the Pacific. Jackson, who is a choreographer as well, also built a gym/dance studio.



gathered during her global concert tours and some given to her by friends, such as Judy and Michael Ovitz, who collect African art. There is also an array of photographs. Elizondo has an abiding interest in photography, perhaps as a result of his own background (he comes from a family of film technicians—an uncle was the camera operator on *Chinatown*).

Jackson, who loves to read and can't walk much on the beach thanks to intrusive paparazzi, often curls up on the deck with a book and her four dogs. On her first night in the new house, with boxes all over the floor, the woman who had wanted a beach house ever since she was a kid pulled out her wave machine.

"I'm lying there," the singer remembers, "and René says, 'What are you doing?' And I say, 'What are you talking about? You know I always…' He looks at me and says, 'Jan, we're *at* the ocean. What do you think is outside?'

"I had completely forgotten. What an idiot! I just started laughing and couldn't stop." □

ENGLAND'S GETTY CENTER

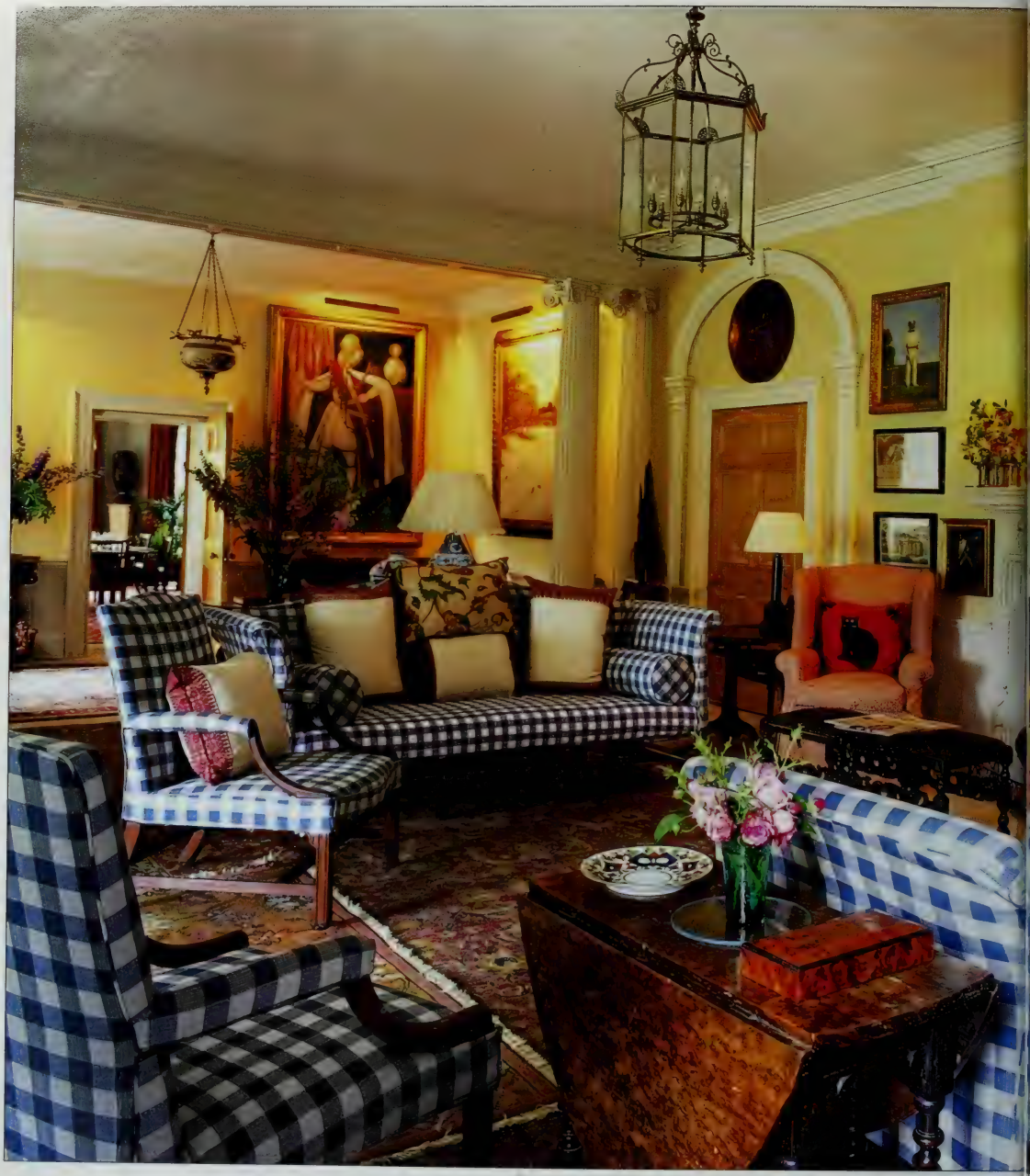


Text by Olda FitzGerald
Photography by Christopher Simon Sykes

PHILANTHROPIST AND COLLECTOR J. PAUL GETTY, JR., AT WORMSLEY



Red deer roam the park at Wormsley, Victoria and J. Paul Getty, Jr.'s English estate. Visible above the rooftops of the Georgian mansion are the crenellated towers of the library, added in 1989 to house Getty's immense collection of books and manuscripts.



Wormsley, the private demesne of Victoria and J. Paul Getty, Jr., lies at the heart of an English valley where ancient beech and oak trees sweep down to a glassy lake. A cricket pitch and its pavilions have been settled on a flat meadow cradled by the surrounding hills. Alongside the lake is a tufa-encrusted bridge, and Regency gates designed by Sir Richard Morrison for Castlegar in County Galway mark an avenue. Herds of deer look up as a visitor passes the new plantings of trees around the lake. A wood encloses the landscape, and trimmed lawns lead from a brick-and-flint farmhouse to an understated Georgian house apparently added on to an older, turreted castle.

The estate originally belonged to a family called Scrope, one of the great northern families from Yorkshire. Adrian Scrope, who had been a signatory to the death warrant of Charles I, was



"Paul wanted it to look as if it had been lived in for ages," says Christopher Gibbs, who oversaw the project. RIGHT: Johnston Cave Associates designed the Gothic conservatory that connects the house and library; David Mlinaric did the interior.



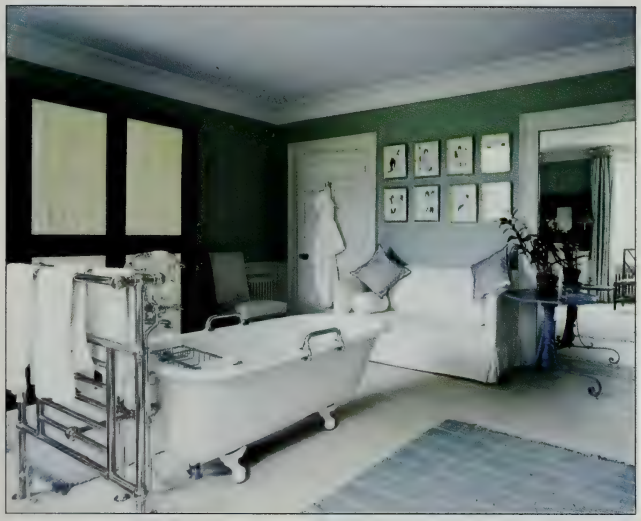
LEFT: A painting of the royal gardener presenting a pineapple to Charles II, attributed to Hendrick Danckerts, and a portrait of Lord Hunsdon by Marcus Gheeraerts, far left, are featured in the lower hall. "It's a palimpsest look," says Gibbs. "There are layers to the room."

ABOVE: A set of bronzes of cricket players by Joseph Durham on the mantel in the dining room recalls Getty's love of the game. At center is a portrait of Lord Westmoreland, whose brother lived at Wormsley, by Gainsborough. The chairs are after a design by Sir John Soane.









taken to London at the restoration of Charles II and hanged, and a copy of his brave speech is displayed in the present house. The estate was then inherited by the Fane family. Henry Fane, a member of Parliament and an agricultural innovator in the eighteenth century, built the Georgian house from the remains of a crumbling sixteenth-century structure. The center of the original house has been incorporated into the landscape.

When, at the suggestion of a friend, London antiques dealer Christopher Gibbs, Paul Getty bought Wormsley from John Fane in 1984, there was an enormous amount of work to be done. He had long had a dream of building a library; he had been collecting books since he was fifteen and would need a space nearly as big as the house in which to keep his collection. Gibbs and architect Nicholas Johnston discussed how they could add on a substantial wing without overwhelming or unbalancing the house. "I remember thinking that perhaps if I made the library look as if it had been there before, it would leave the house unmolested and throw the existing building into prominence," Johnston explains.

Expanding on this idea, the architect decided to give the library a medieval flavor, and Paul Getty responded with great interest. Johnston then suggested using flint for the external cladding and retaining walls to give the impression of age. They started with huge,

ABOVE: A grouping of circa 1895 illustrations by Aubrey Beardsley for *Lysistrata* is displayed in a guest bath. The mahogany Regency cupboard adds a grounding element to the airy palette created by the Edwardian clawfoot tub, the slipcovered sofa and the floor of bleached beech.

LEFT: A guest bedroom has a wall-covering that designer David Mlinaric had reproduced for the space after an example at Chatsworth. Gibbs acquired the 19th-century Gillows bed and dressing table, the 18th-century lacquered armchairs and the 17th-century tortoiseshell-framed mirror.



LEFT: Architect Nicholas Johnston designed the library, constructed of local flint, "to look like the remnants of a castle," says Chester Jones, who collaborated with Johnston. BELOW: The library anteroom features stencils from Pugin's 1849 *Floriated Ornament*, a Syrian lantern and busts of philosophers and poets.

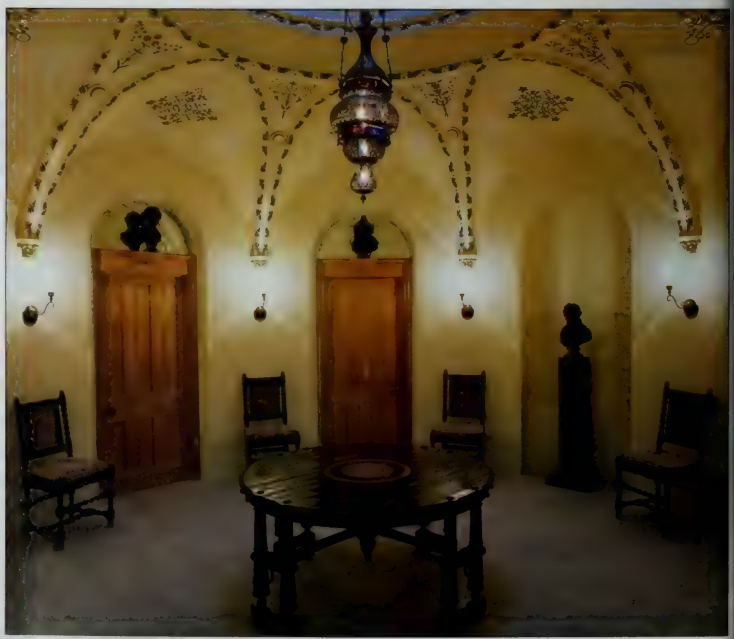
OPPOSITE: "Gothic arches and trefoil and quatrefoil motifs carry the medieval theme inside," explains Jones, who decorated the library interior. An 18th-century Chinese rootwood scholar's chair and stool sit near a leather armchair designed by Jones and a low table inlaid with porphyry.

rough-hewn sarsens and then built up the structure with smaller flints so that it looks as if it was built out of the rocky hillside. The roofline is asymmetrical and battlemented. They also planned one portico to resemble an eighteenth-century folly. The interior, too, was made to appear as if it was once the great hall of a medieval castle that had been updated in the 1840s. Designer Chester Jones collaborated with Johnston on such details as the arched joinery, which was inspired by an Irish library by Edward Blore. "We wanted to continue the feeling of the antiquity of the place, which is essentially that of an Elizabethan building in a Georgian skin," Gibbs explains.

Gibbs gathered together an extraordinary team of designers and oversaw the project himself. The new wing and the reorganization of the old house were done jointly by Gibbs and Johnston. Jones and the architect designed the library's interior, while David Mlinaric, working with Hugh Henry and Jane Rainey, designed several of the main rooms. The landscaping of the gardens was done by Elizabeth Banks, and Simon Johnson and Penelope Hobhouse laid out and planted the kitchen garden.

The Georgian house is joined to the library by a neo-Gothic conservatory that looks out over a terrace sheltered behind the battlements. Jasmine and wisteria climb the walls of the new wing, and white roses tumble over the crenellations of the portcullised gate tower. A riding path cut into the wood behind the house seems to lead straight from the terrace up the hill, echoing the Paul Nash watercolor inside the house. In every room there is a feeling of the outdoors. The pale pink walls of the conservatory are lit by Gothic lamps, and the Grinling Gibbons carving around the mirror is threaded with garlands of fruit and flowers.

The circular anteroom to the library is stenciled with roses, ivy and oak leaves taken from Pugin's 1849 book, *Floriated Ornament*, in which he showed how the Gothic style reduced floral mo-









tifs to geometric shapes. The niches in the anteroom hold columns carved from the masts of the fourth earl of Dunraven's yacht, and at the center of the room is a table made from the timbers of the *Royal Oak*, a boat that was dredged up off Spithead by Lord FitzHarding. Since it occupies the tower, the room has no windows, but it is illuminated by a skylight two floors above. The light falls through the open round table where librarians work one floor above and down through the glass cupola to the anteroom below.

At the long window at one end of the library, a seventeenth-century Brussels tapestry is like a continuation of the greenery outside, while an elk's head preserved for centuries in a bog at Furness House in County Kildare hangs between the spandrels of the roof at the other. The more one looks at the library and its contents, the more each tiny detail falls into place. The American oak bookshelves are lit from above and lined with green baize and have studded leather fringes. Enclosed between wood pillars and banded in carved oak leaves, the shelves repeat the linenfold carving on the doors. Chester Jones designed special cabinets to hold rare folios. The ceiling, painted gilt and midnight blue, shows the conjunction of the planets at Paul Getty's birth, and a weathervane painted with the plan of the estate by Christopher Hobbs is set into the eighteenth-century-style overmantel. A small circular stone staircase leads to the upper level. There, Gothic iron railings feature a design of gray-painted trefoils inset with gilt roses. The long tables and the one-armed chairs were created for the space, and what appears to be a fossil-inlaid marble pavement is actually a carpet.

The entire library is suffused with the glow of leather bookbindings. The collection begins with early medieval manuscripts and includes British, Irish, French, Italian and Dutch books. One library table belonged to Beckford at Fonthill, and another was designed by Philip Webb in about 1870; and there

continued on page 200

ABOVE: A view from the hill behind the library takes in the southwest façade of the house and the surrounding landscape. Elizabeth Banks and Tom Stuart-Smith planted limes and holm oaks to accompany existing trees, some of which are more than 200 years old.

LEFT: A 17th-century Brussels tapestry fills a wall in a corner of the library, which has an oak table and a one-armed ebony writing chair created by Jones. "I designed the carpet to simulate fossiled pavement," he notes. The shelves were tailored to texts of varying size.

PALM BEACH LIGHT

FINE-TUNING A 1930S REGENCY-STYLE HOUSE BY JOHN VOLK

Interior Design by Mark Hampton, ASID/Text by Jeffrey Simpson/Photography by Durston Saylor



"I wanted to preserve the beautiful atmosphere of this classic house but give it a mood appropriate to the tropics," says Mark Hampton of Robert and Wendy Meister's residence in Palm Beach. LEFT: The Regency-style villa was designed by noted architect John Volk in 1937.

BELOW: A late–George III mirror hangs in the entrance hall above an étagère and cachepots from John Rosselli. OPPOSITE: The living room's overmantel displays Picasso's *Portrait of a Man*, 1964. *Double Venus* bronzes, 1983, are by Jim Dine. David Duncan Antiques lamps. Saxony carpet.

If Ruby Ross Wood or Syrie Maugham or Frances Elkins had done the house, it might have looked like this," says Mark Hampton of a Regency-style villa set in a two-and-a-half-acre garden in Palm Beach. It was built in 1937 by Palm Beach architect John Volk, and of course the women Hampton refers to were the leading decorators of the period.

Hampton, who has written extensively about the history of interior design, cites as common threads the preference for pale colors, particularly white, punctuated with dark wood; the use of Empire and Regency furniture, mixed with modernist pieces; and the Georgian symmetry favored by the earlier decorators and used in his own design.

"This house represents the chaste, refined American Regency style such as you'd find on Long Island or in Lake Forest, Illinois," says Hampton, "but its presence in Palm Beach makes a difference. A house like this was designed to meet the demands of a southern climate."

Hampton, who has done "eight or ten" Florida houses over the years, had worked for the clients, Robert and









"I relied on the glamour of a thirties-era monochrome palette to provide the right background for the modern art," says Hampton. At left in the living room is an untitled 1972 de Kooning; at right, Léger's *Mother and Child*. J. Robert Scott plaid. Scalamandré slipper chair silk.





THE PUBLIC ROOMS ARE DECORATED IN "A DOZEN TONES OF WHITE WORKING THEIR WAY DOWN TO BEIGE."

Wendy Meister, on their New York apartment. "Some clients are older and more formal," he says, "and some are younger and less formal. This couple wanted company and a good cook and a lot going on. They love clothes, gardens and entertaining, all the things a decorator adores."

One of the most attractive aspects of the house is its Volk-designed garden, which was restored by the landscape firm of Wheelock Sanchez & Maddux. "It's now sixty years old, and it has an exuberance and an opulence that can only come from a mature garden in a subtropical climate," explains Hampton. He points out that one kapok tree is so monumental that it has been designated a landmark in its own right by the Preservation Foundation of Palm Beach.

"The garden was done after Sir Edwin Lutyens did his master plan for the British government buildings in New Delhi," says Hampton. "There's a Moorish feel to it, as there is with Lutyens's buildings and gardens, which recall the Mughal past of Delhi. Volk used a long walk with a narrow rill of water beside it, and that's pure Moorish."

Hampton felt that the best thing to do with the garden and the structure of the house was to just preserve them. "We didn't change a thing," he says. "It was apparent walking through it that everything was right. The rooms are very big, with those high ceilings characteristic of antebellum houses, which were said to be that way because of the heat. Of course, in pre-air-conditioned thirties Palm Beach, the same thing would be true. So much of the house remained untouched; we even retained the original roof. It's of Ludovici tile, which is made, surprisingly, in Lexington, Ohio. All the great American tile roofs of this century came from there, so we simply restored it."

Throughout the public rooms of the house, which are mostly decorated in what Hampton calls "a dozen tones of white working their way down to beige," there are arresting pools of color provided by the clients' modern paintings set in traditional frames. Hampton was already familiar with the impressive assemblage, which includes works by Picasso, de Kooning, Léger, Chagall and Dubuffet, from the Meisters' New York apartment. "They're hanging where we first envisioned them when the house was acquired," says Hampton. "We just knew where they should go."

As for the interiors, the designer used what was already there whenever possible. "The stair hall is grand in a Georgian way," he points out, "with its diamond-pattern parquetry floor, hanging lanterns and wide gallery. It opens onto the loggia on the garden side of the house, and it's at right angles to the entrance

"The dining room is a bright, airy space for daytime yet traditional enough for dinner parties." Miró's 1969 *Femme et Oiseau* is over the mantel. Lee Jofa cushion fabric on chairs backed with Jim Thompson raw silk. John Rosselli chandelier and mirror. Gracie wallcovering; Stark carpet.





OPPOSITE AND COVER: The chinoiserie paper panel in the master bedroom was inspired by ones in the Williamsburg governor's palace. The bed is after a four-poster in Frances Elkins's bedroom. Writing table, Reymer-Jourdan. Jim Thompson chair and drapery silk. Stark carpet.

ABOVE: The loggia and roof terrace overlook the pool and the central axis of the formal garden, which leads to the Intracoastal Waterway. Landscaping is by Wheelock Sanchez & Maddux. Walters Wicker furniture. Chaise longues and umbrellas from Bielecky Brothers.

hall, so there's a lovely series of spaces on two cross axes."

The living room, with its formal pilasters and pedimented overmantel, demonstrates Hampton's homage to past decorators. The upholstered furniture and metal tables were inspired by Elkins, who counted Art Déco furniture designer Jean-Michel Frank as a close friend. The Giacometti-style étagères and plaster lamps pay tribute to Maugham's penchant for mixing English, Continental and Art Déco elements. The "dozen tones of white," according to Hampton, are a legacy from Wood, who, although a brilliant colorist, was also noted for her sophisticated use of white.

In the dining room, Hampton applied grass cloth and had a damask design stenciled onto it. "I had the grass cloth painted before we stenciled so there would be a rough texture; that way it was clear that this was faux damask," he notes. "The difference between Florida Regency or Georgian and Cambridge, Massachusetts, Georgian is that in this house there is no velvet, no wool, no damask except faux. Recently people have been using winter decorating ideas for houses in Southampton, but I don't like that. In the summertime or in a warm climate, rooms should be light."

Lightness permeates the master bedroom as well. There, Hampton designed a four-poster with a curved tester. Painted white and accented with white hangings and a pale blue bed skirt, the bed in its outlines recalls Elkins's bedroom in her house in Monterey, California. This is a room Hampton is especially fond of for its traditional references, which, with the use of white, still manages, as he puts it, to be "clean and modern."

Although Mark Hampton has drawn from decorators of the past, he has clearly added his own informal vitality to the house. He believes "the lightness of touch that was right in Palm Beach in the thirties is still right today." □

"She has the best color sense of any decorator I've ever met," Pilar Crespi says of designer and painter Lucretia Moroni, who transformed a modernist Manhattan apartment. BELOW: Crespi, left, and Moroni.





NEW YORK GEOMETRIES

PILAR CRESPI INFUSES HER EAST SIDE APARTMENT WITH COLOR AND PATTERN

Interior Design by Lucretia Moroni
Text by Gini Alhadeff
Photography by Scott Frances

This is a tale of two women who conspired to bring the colors of the Mediterranean into a modernist box in the heart of Manhattan. Pilar Crespi, who cofounded a public relations firm that represents Italian fashion companies such as Fendi, Missoni and Molinari, has lived in a two-bedroom apartment in a postwar building on Fifth Avenue since 1977. Lucretia Moroni graduated from the Van der Kelen School in Brussels, worked for the vénerable Italian architect Renzo Mongiardino and has executed such trompe l'oeil tours de force as the intricate parquetry floor of the ballroom of the Russian Consulate in New York and the frescoed murals at the Bethesda Fountain in Central Park.

Crespi's apartment is distinguished by a long, loftlike living room with windows at one end. She wanted it to be neither flamboyant nor severe but still evocative of her multicultural background: She was born in Rome, lived in Ethiopia for a year and in Bogotá, Colombia, for twelve years, where she was married, raised a son and opened a store that sold clothes and objects she



designed. To these directives, Moroni applied her painterly skills to create the illusion of various spaces interspersed with eye-catching geometric borders.

Ironically, it was during a four-year interval spent representing Gucci in Milan that Crespi "started flirting with light and color," as she puts it. "I had a very sunny apartment with a terrace." When she returned to New York three years ago to open her own firm, she decided it was time for a change. Her brother, Brando, on his first visit after the renovation, exclaimed, "What possessed you?" For there is little trace of the monochromatic modernist shell Crespi's apartment had been for a decade (see *Architectural Digest*, November 1984). "I didn't want to give up the apartment. I hate moving," says

"I used pattern to divide the long living room," explains Moroni. "The stenciled border encloses the sitting area, and the triangle-patterned linen gauze forms the dining area." A mirrored Michelangelo Pistoletto painting is above the sofa. Crespi's collection of pre-Columbian figures is in a niche below a Rivadossi sculpture.



"The look was 1970s smoky glass; now it's more classic," says Crespi. A 1970s Beverly Pepper sculpture stands in the entrance hall; Sam Cady's 1976 *Highway Fragment/ Ramp Barrier* is at left. Moroni repeated the triangles in the low table and painted the Biedermeier-style table with *faux-bois* inlays.





Crespi. "I just thought I'd add some color to the living room."

Crespi and Moroni saturated the space with a Neapolitan custard yellow and a pre-Columbian red. "That shade of red was obtained with three coats of glazing, beginning with yellow," Moroni notes. The walls were sponged for a modulated effect. "Lucretia is a genius with color," Crespi says. "I was so happy with the effect that we decided to paint the rest of the apartment for continuity. And then, of course, I had to replace all my furniture."

Moroni established a dialogue between the walls and the windows by shading the latter with panels of silk-screened linen gauze that appear opaque at night and transparent in the daytime when sunlight filters through them. The design on the fabric is the triangle symbol for fallout shelters. Mo-

The guest bedroom was formerly used by Crespi's son, Sebastian. "We wanted to introduce more masculine tones, so we used celadon with a red motif," Crespi says. She added a Biedermeier secretary, chair and benches and contemporary works on paper.



ABOVE RIGHT: Crespi placed *Landscape*, 1979, by Carlos Rojas over her bed. "The master bedroom's colors are lighter—burnt pink and terra-cotta—and more peaceful," she says. "The tones needed neutral furniture—Biedermeier pieces provide the perfect balance."

"I DIDN'T WANT TO GIVE UP THE APARTMENT. I HATE MOVING. I JUST THOUGHT I'D ADD SOME COLOR TO THE LIVING ROOM."



roni was married to a mathematician and can happily expound on the relationship between fractal geometry and interior design. "I call the fabric *Fallout Shelter*—I enjoy placing scientific references in my patterns," she explains. The colors and the manner in which the patterns are repeated were dictated by one of Crespi's antique kilims. Moroni stenciled the walls with ornamental columns of the same motif to divide the living room into three distinct areas. But the apartment's modern core is still functional and spare, with storage concealed in every possible niche so that order can reign.

It was during her Latin American years that Crespi, who designs a collection of costume jewelry for QVC, developed a passion for pre-Columbian artifacts and started to collect them. In a niche between two windows is a gathering of terra-cotta Quimbaya figures with rectangular heads, prominent triangular noses, and arms akimbo; some are rare miniatures, and many more are hidden away in a cabinet below. And it was during her four years in Milan that she acquired many of her contemporary Italian artworks and pieces of Biedermeier furniture.

Crespi humorously recalls her first Manhattan apartment, a sublet where she lived at the start of her career while working on Diana Vreeland's staff at *Vogue*. "It was red with a leopard print and looked like the apartment of a cocotte." In her current apartment, red still predominates, though any patterns are strictly geometric. And all was not quite so neat, Crespi says, when her son, Sebastian, moved in with some of his possessions—a giant television set and an only fractionally less cumbersome computer—and occupied the celadon guest bedroom, whose walls were given a *faux-soie* finish by Moroni.

When she's not traveling, Crespi often goes out at eight in the morning and returns at two in the morning, especially during the fashion season: "I'm never here in the daytime," she admits. But when she does come home she can claim her "moment of calm" in this refuge that lies somewhere between Italy and the Andes. □

FRESH VIEW FOR TENNESSEE

NATURAL MATERIALS AND A CONTEMPORARY SPIRIT DEFINE A RESIDENCE IN CHATTANOOGA



Architecture by James R. Barber, AIA, and James Edwin Choate, AIA/Interior Design by Charles D. Gandy, FASID, and William B. Peace, ASID/Text by Susan Sheehan/Photography by Tony Soluri

Chattanooga is a city rimmed by low mountains, with a river running through it. A few years ago a couple bought eight wooded acres on Elder Mountain with a spectacular view—a bend of the Tennessee River a thousand feet below and, across the river, another forested mountain designated by the state to remain forever wild.

The couple then called in two Atlanta architects, James Barber and James Choate, and two Atlanta designers, Charles Gandy and William Peace. The four men had



ABOVE: For a house in Chattanooga, Tennessee, architects James Choate and James Barber used materials compatible with its forested site. "The approach follows the terrain to the entrance," says Charles Gandy, who did the interiors with his partner, William Peace.

LEFT: The residence sits 1,000 feet above a gorge of the Tennessee River. OPPOSITE: "The hues we chose provide a quiet backdrop for the views outside," says Gandy. He and Peace designed the living area's sofas and chairs, which are covered in Jim Thompson silk.



built, renovated and designed other houses in other places for the couple earlier in their married life. The new house was to be for themselves and their two sons, and for the husband and wife once the boys went off to college. It was to be spacious—as much for their collection of contemporary art as for entertaining.

The couple gave the architects and designers an eight-page list of requests, which included an exterior of "mountain-harmonious materials," a library with "fifty-plus yards of bookshelves" that would also hold a baby grand piano and be of an interesting shape, an indoor swimming pool and a pair of home offices. Preferably the house would be on one floor and easily accessible to everyone. "We hope there's a gracious, inviting feeling about its spaces," the couple wrote. "Perhaps it's a place to experience serenity—or at least try for it."

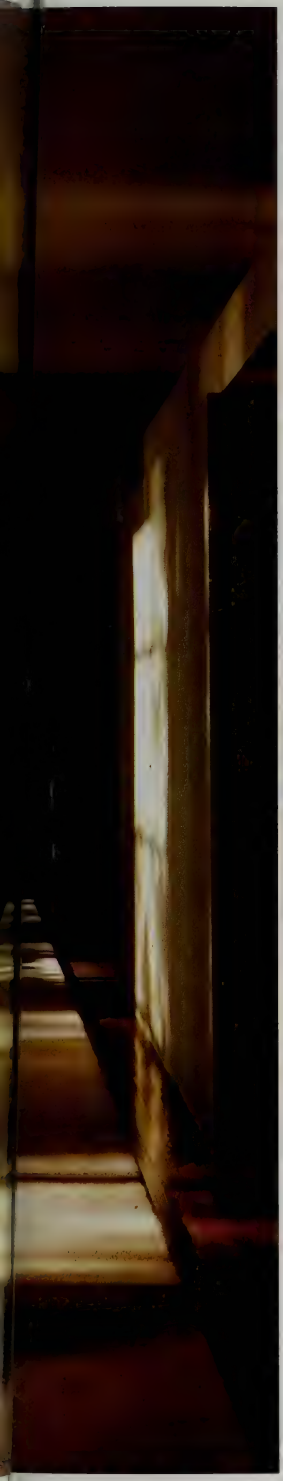
Several months later the couple met with their collaborators in Charles Gandy's office. Gandy cleared his desk and placed a piece of lichen-covered bark, a rock and a leaf on its empty expanse. "This is your house," he told them. "You can go now." The couple grasped the concept and palette Gandy was conveying—minimalism and subdued tones. They enjoyed the presentation ("I've always appreciated Charles's dramatic flair," the wife says), but they did not go. They stayed put and, over time, returned for many days of dis-



To make the large spaces seem more intimate, "a module was created that's repeated in window mullions, limestone banding and bookshelves," says Gandy. Resting on the low table are bowls by Ed Moulthrop. A credenza separates the living and dining areas. Clarence House pillow fabrics.









ABOVE: A wood bowl by John Whitehead and Steven Maslach's glass *Dichroic Bowl*, right, are featured in the master bedroom. The bed, chair and ottoman fabrics are from Jim Thompson. Schumacher wallcovering; Manuel Canovas bench fabric.

LEFT: In addition to breaking down the bulk of the gallery's stone columns, "the limestone banding offers a relief in texture," says Gandy. The pedestals hold two wood vessels by Rude Osolnik and, at right, a bowl by Michael Shuler.

cussion and reviews of architectural drawings. Three years later the family moved into an 18,000-square-foot house that has exceeded both their original requests and their expectations.

"The materials I used to respond to the site include stone, slate, copper, stucco and redwood," says James Choate, the project's principal architect. "And perhaps because my work is rooted in the principles of Frank Lloyd Wright, I used steel for the windows—Wright's choice for Fallingwater." To take maximum advantage of the unique setting, an area known locally as the Grand Canyon of the Tennessee River, Choate wrapped the one-story house around the brow of the cliff, following the contour of the land. "It's three hundred and twenty feet from the cantilevered deck adjacent to the master bedroom at the northern end of the house to the deck off the family room at the southern end," he says. "Where the cliff angles, the house angles, so the views of the gorge vary from room to room."

"Views are what this house is all about," the husband says. "I love getting up in the morning and looking at the valley before the clouds lift."

The front door leads to a gallery, and it is there that the wished-for serenity begins. Near the entrance end of the eighty-foot-long space are three cherry pedestals. Atop these are three smaller pedestals, on which sit three modern vessels of cork oak, ebony and macassar ebony. One wall of the corridor is glass, to give the house a

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A ROYAL RESTORATION IN DENMARK

QUEEN MARGRETHE RENEWS CHRISTIAN VII'S PALACE IN COPENHAGEN



Restoring this palace was like having a third baby," says Queen Margrethe of Denmark, who was the prime mover in the project to renovate the former residence of Christian VII.

The palace, in central Copenhagen, is part of the eighteenth-century architectural complex of Amalienborg, one of the most beautiful royal estates of northern Europe. Margrethe II and her husband, Prince Henrik, live in one of the four palaces that make up Amalienborg, next to the palace of Christian VII. After being confronted with its decrepitude day after day, the queen decided to rescue it and turn it into a showplace for Danish art and history, not only for Danes but also for foreign dignitaries invited to stay there. Head of state, mother of two boys, as well as an artist—painter, writer, stage director and designer—she had the determination and skill to oversee every detail of the project.



In the mid-eighteenth century her ancestor Frederik V decided to undertake a major real estate development in an old royal garden that was surrounded by a canal. There, four aristocratic families were encouraged to build palaces, all designed by one of the court architects, Niels Eigtved. Each palace was to look onto an octagonal courtyard, in the middle of which the king's statue would stand.

Frederik's high chamberlain and paramount favorite, Count Moltke, was chosen to supervise the project. Since Moltke's family was the wealthiest of the four, he built for himself the most

Queen Margrethe of Denmark (above right) restored the palace of Christian VII in Copenhagen. Commissioned by Count Moltke in the 1750s, it was designed by royal architect Niels Eigtved. TOP: Repairs to the façade included recarving the sandstone reliefs.

Interior Design by Anne Nexoe-Larsen
Text by Prince Michael of Greece
Photography by Lars Hansson

OPPOSITE: The Great Hall, ornamented with gilt Rococo stuccowork, features 18th-century paintings by Louis Tocqué and François Boucher. "The gold needed only to be cleaned," says designer Anne Nexoe-Larsen, who helped the queen refurbish the interiors.



ABOVE: The queen reassembled 19 paintings—from museums and private collections—that had been displayed in the gallery during Christian VII's reign. The room, whose ceiling is by Italian artist G. B. Fossattin, was restored to a shade close to its original one.



RIGHT: The Flora Danica porcelain dinner service—commissioned in the 1790s as a gift for Catherine the Great, who died before it was completed—adorns the walls of the Rose Room, named for the chief court staff's tradition of speaking sub rosa when gathered there.



sumptuous palace. Moltke was all-powerful in the counsels of the king, and he welcomed contributions from foreign embassies. The French court sent him so many tapestries, fabrics and funds that it might with justice be said that his palace was built with French money.

Count Moltke had twenty-three children and went broke setting them up in high positions. On his death in 1792, his heirs planned to sell the palace. In 1794 a fire ravaged the royal palace of Christiansborg and effectively put the Danish royal family out on the street. Count Moltke's palace was promptly snapped up on behalf of Christian VII, who, though he reigned in name, was unfit to rule because of mental instability.

When Christian moved into the palace, his eldest son, the future Frederik VI, acquired the adjoining palace. Frederik was the power behind his father's throne, and deeming it necessary to stay in constant touch with him, he commissioned the architect C. F. Harsdorff to join the buildings. Harsdorff added pavilions to both palaces and connected them with a wood colonnade. He then created identical additions for the two other palaces, giving the Amalienborg square its peculiar elegance.

After the death of Christian VII, the palace was occupied on and off by various court officials, but over the years it fell into severe disrepair. In the early seventies it was discovered that the wood pilings supporting the structure had begun to rot and the façade was eroding from the relentless north wind. The queen called on her old friend the architect Mogens Kjaer-Andersen to replace every stone and decorative element in the building.

The central idea was to restore the palace to its condition during the time of Count Moltke. The magnificent eighteenth-century décor of the main floor was to remain untouched, but electricity, heating and security systems would be installed.



A pair of chinoiserie tapestries by François Boucher, presented by Louis XV to Count Moltke in 1759, hung in the Chinese Salon. A pair of armchairs from the Frederiksborg Museum and a sofa from a Copenhagen auction were re-upholstered in blue silk.



"The queen couldn't sit for five minutes without making a sketch," says Nexoe-Larsen. "We'd discuss what to do with a room, and she'd suddenly draw it." ABOVE: "For the Queen's Bedroom, she told me, 'I want it the color of lemon mixed with the color of canned peaches.'"



RIGHT: Russian ruby glasses that Christian VII purchased in Frankfurt are arranged throughout the Queen's Salon. Silk moiré woven in Florence was used for walls and furnishings. The painting depicts Queen Louisa of Sweden.

Although the queen was the guiding hand behind the restoration, credit must also go to the Danish interior designer Anne Nexoe-Larsen, whose family has long been close to the royal family (she, in fact, was one of the queen's bridesmaids). Nexoe-Larsen discussed all aspects of the work with Queen Margrethe, and on more than one occasion they disagreed. When the queen was determined to have her way, she said, "That's the way it will be done," and the matter was closed.

"The queen has a very good eye for color," observes

the designer. "She's also the most amusing client I've ever had and the only one who questioned my plans. As a rule, I just tell my clients what they need to do and they accept it. When I tried that on the queen, she considered my ideas, then completely revised my suggestions, often for the better."

One drawback of the project was that there was so much to do and so little time in which to do it. The exterior was barely completed when the directive went out that the main floor had to be

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ABOVE: "The queen made a watercolor of how she envisioned the King's Bedroom, using colors she admired in a painting by Danish artist Vigilius Erichsen," says Nexoe-Larsen. On the bottom shelf of the cabinet is a tea service made by the Royal Danish Porcelain Factory.

LEFT: "The queen found the fabric for the King's Salon at the royal upholsterer's workshop, where it had been in storage for almost one hundred years." The Italian marquetry bureau-secretary is walnut inlaid with mother-of-pearl.



CONNECTICUT COLONIAL

A DESIGNER'S TRADITIONAL SETTING FOR ENGLISH AND AMERICAN ANTIQUES

Interior Design by John M. Davis
Text by Nicholas Shrady/Photography by Billy Cunningham

On a side table in the entrance hall of Stonewillow, John M. Davis's Connecticut Colonial, lies a much-thumbed and slightly tattered 1913 edition of *The House in Good Taste* by Elsie de Wolfe. Some of the advice offered in de Wolfe's tome may seem just a bit dated, a throwback to an age long gone and difficult to re-create. But that, insists Davis, is precisely the point. "This house is all about preserving a certain sense of style, and I find myself faced with a constant creative challenge. I've tried to be faithful to the period and aesthetic of the house without being too slavish."

When Davis, a New York–based interior designer, collector and former antiques dealer, first saw the house twenty years ago, it was in a lamentable state. "The last family to live here had seven children," he explains, "and domestic life had taken a definite toll." Still, he didn't hesitate to buy the house, which he promptly rebaptized Stonewillow on account of the magnificent willow trees and substantial stone walls that grace the property (in historical documents it appears as the Messenger



TOP: "It has wonderfully spacious rooms for a house built in 1783," interior designer John M. Davis says of his Connecticut Colonial. ABOVE: In the living room, an 1840 English oil hangs near *faux-bois* metal chairs from Christie's. Chair fabric, Manuel Canovas.



"This house is all about collecting antiques," Davis says. RIGHT: The living room has a George II corner chair and a Queen Anne tea table. Vojtech Blau 17th-century rug. Yellow trim and sofa fabric, Manuel Canovas; Roman shade fabric, Travers; green valance lining, Nobilis.

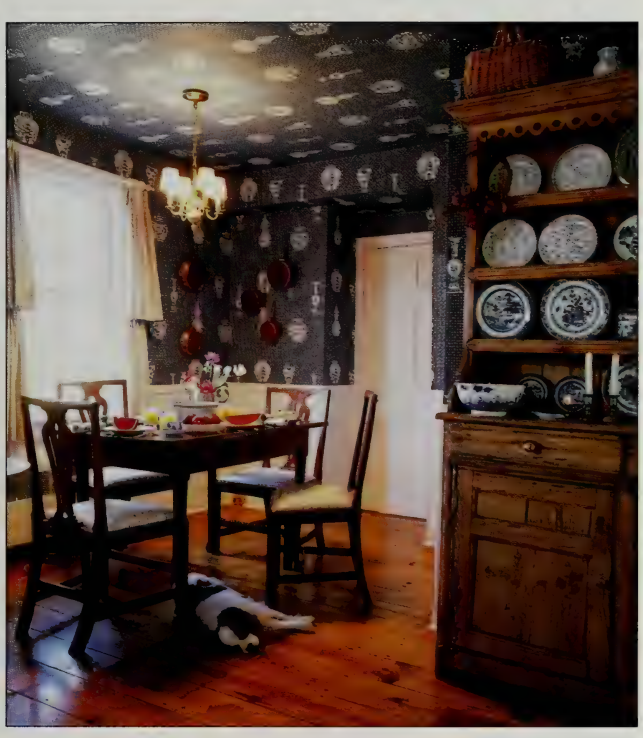






LEFT: "It took me ten years to find the right chandelier for the dining room. But that's how I did the house —over time." The portrait is from Hyde Park Antiques. The sideboard is from Christie's; the chairs, Sotheby's. Scalamandré wallcovering; Rosecore carpet.

BELOW: "The architect Richard Henry Dana, Jr., added the kitchen in the 1930s. I rebuilt the floors so they would appear original." Davis bought the 18th-century Virginian table at the Philadelphia Antiques Show. Drapery and chair fabric from Quadrille.



House). "I wasn't even looking for a country place," Davis says, "but despite all the wear and tear I could see that the house was a gem."

Located on an immaculate village green along an old stagecoach route, Stonewillow is no run-of-the-mill white-clapboard Colonial. Although the house was built in 1783, the grand dimensions and fine details of its rooms are uncharacteristic of the period. Noted New York architect Richard Henry Dana, Jr., skillfully reworked the house in the 1930s, giving the rooms their generous proportions and adding a bedroom as well as a new kitchen wing. Clearly, this was not the sort of space in which to display rough-hewn country furniture, ceramic vases full of wildflowers, folk art or exposed beams. "The house required a sophistication that would not look out of place on Park Avenue," Davis recalls. "The problem was that I was only in my early twenties when I acquired it, and I had few possessions, most of which were in my Manhattan apartment. I made do with what I had. I bought what I could, and so the house evolved over nearly two decades."

"I ALWAYS ENCOURAGE MY DESIGN CLIENTS TO TAKE THEIR TIME. I TRY TO TEACH PATIENCE."



ABOVE: In the master bedroom, 18th-century architectural engravings hang above a pair of New York chairs with animal-shaped legs and a mahogany plate stacker, now used to hold magazines. The chair fabric is by Clarence House.



ABOVE: "The bed in the coral guest room is actually French, but its Neoclassical urn motif relates well to an American setting." Drapery and bed skirt fabric and wallcovering border from Brunschwig & Fils. Clarence House green satin; Cowtan & Tout lampshade fabric.

Short as he was on fine furniture and pictures, Davis decided to decorate the house around what he did possess—namely a considerable, if disparate, collection of eighteenth-century Chinese Export porcelain. He placed a series of plates with a hunting theme on the dining room mantel, a grouping of teapots, cups and plates in a black, white and sepia pattern on the second-floor landing, a Valentine-pattern pitcher lamp on a guest bedroom side table and a dish bearing a Russian family crest on a living room bookshelf. "That's the quirk of this house," says Davis. "It started with porcelain, and everything else followed."

Fortunately, the years Davis has spent restoring and decorating Stonewillow have coincided with his rise as an antiques dealer, collector and interior designer. Whenever he discovered a noteworthy piece of American or English furniture, carpet, fabric, portrait or landscape, or a singular object that he considered appropriate for the Connecticut house, he would quietly set it aside. The process was slow and sometimes painstaking but very much in keeping with Davis's approach to decorating. "I always encourage my interior design clients to take their time and not to worry about making mistakes," he says. "There's nothing worse than an interior that's created all at once—it looks so decorated. I try to teach patience."

The work at Stonewillow has never really ceased. Indeed, Davis only recently re-

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RIGHT: "The brown palette for the master bedroom came about twenty years ago, when all I had in the room was the sepia porcelain." Davis's Cavalier King Charles spaniel, Crumpet, enjoys a place near the fire. All fabrics other than on sofa are from Brunschwig & Fils.



ARCHITECTURE

MEXICAN ENERGIES

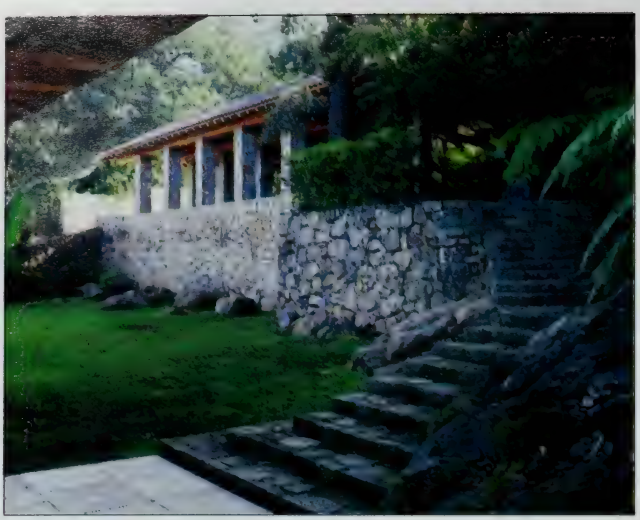
VERNACULAR THEMES UPDATED IN A LAKESIDE RETREAT

Architecture by Diego Villaseñor/Interior Design by Margarita M. Alvarez
Text by Michael Webb/Photography by Michael Calderwood and Tim Street-Porter





"I learned from Luis Barragán that color is an architectural element and not a decorative overlay," says Diego Villaseñor, who applied the design philosophy to a retreat in Mexico's Valle de Bravo. The thick walls and sherbet hues of the open terrace and pool area continue throughout.





"My favorite player of sports is the decathlete, who—like the architect working with landscape—has to do all of it well," remarks Villaseñor. LEFT: From the parking court, at rear, the entrance pathway wends through a stone loggia and down, past the croquet lawn, to the house.

For me, architecture begins with walls," says Mexico City–based Diego Villaseñor. "They enclose space, define territory and create mystery by concealing whatever lies beyond. Walls also allow me to integrate color with nature." In that, Villaseñor draws inspiration from Luis Barragán, his late friend and mentor, who incorporated the exuberant hues of Mexican folk art and vernacular structures into his own majestically simple buildings.

Villaseñor designed a weekend house for a couple whose main residence in Mexico City was one of his earliest efforts. They had found a remarkable site: a wooded peninsula, called La Lagartija (The Lizard) for its shape, which projects into the man-made lake at Valle de Bravo, a colonial town three hours west of the federal capital. The architect's first thought was to embrace the existing topography, specifically a giant oak tree some four hundred years old. Robbers were hanged from its branches during the rule of Spain; now it serves as a symbolic core of a house that traces an almost complete square around its shady canopy.

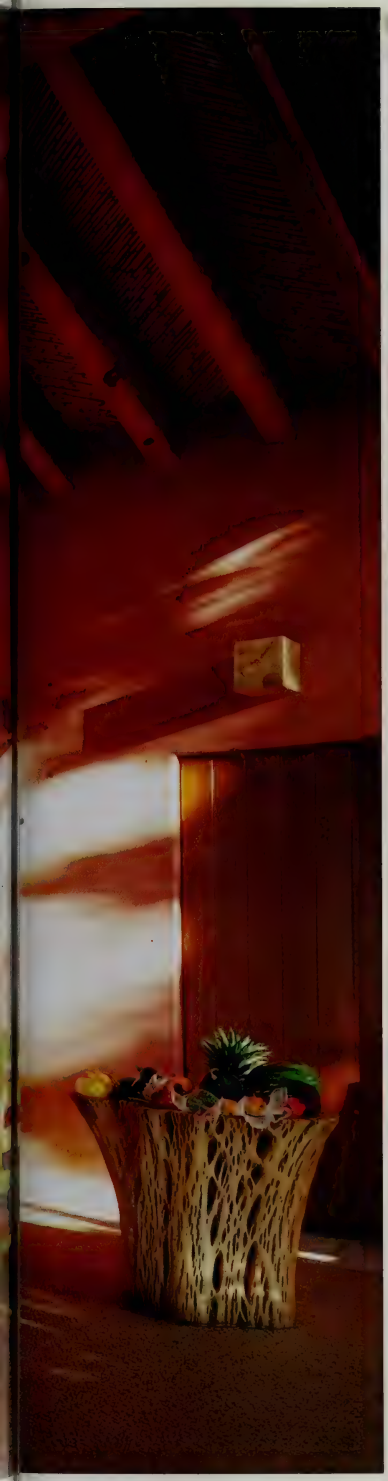
The property steps down a gentle slope toward the lake. A retaining wall of rocks, excavated from the grounds to make a level croquet lawn beside the entrance, is a dramatic contrast with the painted stucco and airy loggias that give the house its easygoing character.

Walls were cut away to frame fragments of the lake, the town and the hills. "Placing a window is like hanging a picture in a room," the architect explains. "You move it around until you achieve a

"Diego's spaces speak to me and tell me what to do," says interior designer and color consultant Margarita M. Alvarez. LEFT: An ancient Zapotec funerary urn is displayed in a skylit niche in a hall off the living room. RIGHT: The living room features jute-covered sofas and native textiles.







BELOW: Villaseñor sited the public spaces around an oak tree, which, the owner says, is "the wise old spirit of the house in the energy it gives off." The architect framed the vistas from each room "so that we always seem to be discovering parts of the whole."



satisfying composition." Indeed, openings in a variety of sizes and heights generate a series of landscape paintings throughout the house: a branch arching over a distant peak, the lights of the church tower shimmering on the water, an expanse of ferns reaching down to the pool, which, because it is painted the same color, seems to be part of the lake.

What delights the owners is the way the vistas express their deep love of nature. He is a chemical engineer who is also a leading authority on orchids; she has turned from art history to the teaching of women's studies. They are partners in Monte Xanic, one of the country's top wineries, and together they helped found Pronatura, a national organization that preserves endangered flora and fauna.

The couple wanted both privacy for themselves and plenty of room to entertain friends and their five grown children. Villaseñor situated the master suite and a second-floor study off to one side of the house and arranged the public rooms around three sides of the dense plantings at the foot of the great oak. Space flows freely indoors and out; chiseled cement floors are heated in winter and cooled by a porous top layer in summer. All the major rooms open onto terraces. The dining terrace is used year-round, protected from the rain by a ceiling of Italian glass tiles. Partly hidden by twelve-foot-high Veracruz ferns is a concrete-frame greenhouse with a retractable roof, built to hold the owner's collection of four thousand orchids, one of which is named for him.

Color enhances the spatial qualities of the house. Margarita M. Alvarez, Villaseñor's longtime collaborator, helped him choose the palette. "I often discov-

The house's wood-beam ceilings incorporate cane from the lake. LEFT: Dominating the dining room are Tarahumaran ceremonial vessels, held on the wall by iron rings wrapped with tule. The dried stem of a giant cactus, far right, serves as a side table.

"A vessel to me is very feminine, receptive—and always a striking design presence," says Alvarez. "I placed at least one in every space in the house." A terra-cotta vessel sits on the concrete-slab floor of the second-level corridor that leads to the bedrooms.



er my cues underfoot, in stones and leaves," she says. "Here, I used earth tones, along with those of fruit and wildflowers." To achieve both the intensity and subtlety of color she wanted, Alvarez had a chemist mix pigments made from resins and inks rather than use conventional paints.

Preferences of color being highly subjective, she sought to involve the owners in her decisions, showing them a range of samples and painting large sheets to demonstrate how particular hues would look in different lights. The couple expressed their desire for warmth, to contrast with the white interiors of their city house. When the wife asked for a deep yellow dining room, the two women pored over several shades before making their selection. "I was trained as a psychologist, not a designer, and I try to understand the emotional needs of my clients," Alvarez says. "They tend to tell me things they wouldn't tell an architect."

For the interiors, Alvarez added grace notes in her understated tule furniture and jute-covered sofas; the brocade pillow fabrics were woven by village women in Chiapas, who employed ancient Mayan methods and patterns. She also made good use of the owners' collection of folk art: "The integration of ethnic art with contemporary design," says Villaseñor, was one of his primary objectives.

"Wherever I work," Alvarez emphasizes, "I learn from the local artisans and have them do contemporary versions of what they make for their own homes." Her ardent regionalism is shared by Villaseñor, who remembers that during his years in architecture school *beauty* was a taboo word. Now he indulges his taste for beautiful things and designs buildings that are firmly rooted in history and place. "For the past century Mexicans have sought to be modern and adopt international styles," he comments. "I believe instead in taking the best from your surroundings, wherever you are." □







"PLACING A WINDOW IS LIKE HANGING A PICTURE. YOU MOVE IT AROUND UNTIL YOU ACHIEVE A SATISFYING COMPOSITION."

TOP: In a guest bedroom, the Aztec flower painted over the fireplace—which, because of the lake climate, is a feature of each of the main rooms—is repeated in multiples around the headboard. The palette was derived from the kilim and from the pitahaya, a local fruit.

ABOVE: A glass-tile roof allows the dining terrace, which looks out to the lake, to be used during the rainy season; on the underside, cane acts as a sun shade. The chiseled cement floor extends from inside the house and has radiant heating.

Interior Design by Jacques Grange/Text by Patricia McColl/Photography by Marianne Haas

SWISS DIPLOMACY

RENEGOTIATING THE ROOMS OF A VENERABLE GENEVA RESIDENCE



"The house's atmosphere is comfortable, warm and sheltering," says interior designer Jacques Grange of his clients' turn-of-the-century residence outside Geneva, Switzerland. ABOVE: An entrance court leads to the arched front door.

OPPOSITE: A 17th-century Flemish mirror with an ornate copper frame hangs above a Regency gilt console in the entrance hall. Grange, who reworked the layout of the interior rooms, kept the original Art Nouveau door grille.

It's a very warm house in a cold city," says Jacques Grange about the residence he decorated for a French couple when they moved to Geneva. Located in a bosky suburb on Lake Geneva, it is a rare turn-of-the-century *maison de maître* with a bracketed gambrel roof and an unusual stone-framed arched main entrance. Grange describes it as "a little chaletlike; classic Swiss" and adds, "It's a pretty house with a pretty garden that's filled with century-old trees."

The personality of the house begins to unfold from the very traditional entrance court. "I didn't touch the exterior at all," he points out, "but inside, I changed the distribution and the functions of the rooms. I put the parents on the top floor and the child's and guest bedrooms on the middle floor and, on the first floor, opened up the living room to the winter garden." He retained the glazed Art Nouveau door in the entrance and the tile-accented fireplaces throughout. He wanted to keep "the charm, the Swissness, of the house."

Because he had worked on other projects with the clients for over twenty years, Grange was familiar with





many of the pieces of furniture and objects that were to go into the house. A word that peppers his conversation when he explains how he likes to put things together is *rhythm*, which he achieved in the living and dining rooms by crisscrossing gold braid on the pale-fabric-covered walls to create the effect of trelliswork. More rhythm is provided by the cashmere carpet he designed, with a pattern from ancient drawings, that flows from room to room.

Another of Grange's additions to the house is the coffered wood ceiling in the husband's study. There, a striped jacquard on the walls acts as a background for an almost life-size nineteenth-century pastel of a nude by Carrier-Belleuse and a Swedish landscape over a Biedermeier sofa.

Also Swedish are the black porphyry urns and pots displayed in the living room, which the couple acquired when they were based in Stockholm. "I've used the porphyry pieces and the pair of Napoleon III lamps that frame them to draw the eye



LEFT: Fabric-covered walls, which are crisscrossed with gold braid, provide a backdrop in the living room. Two Régence mirrors are placed over Louis XVI mahogany cabinets. Behind the sofa is a collection of porphyry urns and pots.



ABOVE: Grange knocked down a wall in order to open the living room to the winter garden. He designed the cashmere carpet that links the two spaces. The early-19th-century pedestal table and parcel-gilt armchairs are Russian.

from the dining room into the living room and out to the winter garden," says Grange.

Although the clients already had a sizable collection of art and antiques to bring to the house, a few things were bought specifically for it. An Alfred de Dreux painting of a woman on a horse and two Louis XV gilt fauteuils were found in Paris.

"I wanted to establish what I call a central European mood," says Grange, "so I used Empire candelabra under a Swedish landscape in the dining room, mismatched Régence mirrors in the living room and two pairs of Russian chairs in the winter garden. And by mixing Turkish and other Middle Eastern influences, I've added a flavor of Orientalism to an ambience that reflects the spirit of people who have traveled a lot."

On the top floor, there are more touches of Orientalism in the master bedroom and in the wife's bath. In the bedroom, the large eighteenth-century lacquered cabinets on either side of the bed are Japanese, and the low table at the end of it and the an-

Empire-style chandelier hangs from the new coffered ceiling illuminates the husband's study. Displayed against the jacquard wallcovering are a late-19th-century Swedish landscape and a 19th-century nude by Carrier-Belleuse.

BOTTOM: Chinese ancestor portraits, 18th-century Japanese cabinets and a Chinese low table add an Oriental tone to the master bedroom. RIGHT: Slipper chairs flank the fireplace in the wife's bath. The Japanese screen is 19th century.







cestor portraits are Chinese. The nineteenth-century chaise longue, tufted in red wool, is similar to one in Grange's own Paris apartment.

The Oriental mood spills over into the sitting room–like bath with its four-panel Japanese screen, Napoleon III–style slipper chairs flanking the fireplace, and Grange-designed carpet.

"It's not a reconstruction of a French interior nor an attempt to imitate a Swiss one," says Jacques Grange. "The house has its own personality." □





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is even a filing cabinet by Sir John Soane from the old House of Commons.

Adjoining the library is a limestone-paved hall with a vaulted ceiling. Floor-to-ceiling windows open to the rear courtyard, and one expects at any moment to see medieval knights come riding through the pillared gates. A sloping bank is planted with young trees that run down to where the rear drive has been chiseled out of the chalk hill. *Hydrangea villosa*, *Choisya* and roses flank the red brick of the old house where it meets the banded flint walls of the library towers, and tubs filled with rosemary, chives and thyme stand near the kitchen door.

David Mlinaric arranged the welcoming gray-walled dining room with eighteenth-century furniture, Russian mirrors, bronzes and paintings, including a Gainsborough portrait of Lord Westmoreland, whose brother lived at Wormsley. Mahogany dining chairs made from a Sir John Soane design surround the Regency table, over which hangs an Empire lamp.

In the hall are a painting, attributed to Hendrick Danckerts, of Charles II being presented with a pineapple by the royal gardener and a winter landscape by Sir John Everett Millais. A fire burns in the grate below, and blue-and-white vases are filled with honeysuckle and roses. A marble-topped boxwood table by Andrea Brustolon stands beneath a full-length portrait of Lord Hunsdon, chamberlain to Elizabeth I, by Marcus Gheeraerts. There are seventeenth-century japanned stools from Drayton House and Indian Regency hall chairs from Stoneleigh. A painting of Disraeli, who visited Wormsley, hangs alongside watercolors of nineteenth-century cricket players. Blue-and-white-checked covers are tied onto the camelback sofas and the chairs, and a sixteenth-century Isfahan carpet and a nineteenth-century Axminster runner have been laid over floorboards made of beech from the wood outside.

In the passageway, a Roman stone altar stands below a collection of seventeenth-century painted glass that belonged to a friend of Horace Walpole's. Against the ivory-painted paneling is a magnificent seventeenth-century ebony cabinet from Drayton, flanked by Oriental blue-and-white pots. An eighteenth-century Irish mahogany table is set near the stairs that lead up to the Chatsworth bedroom, which takes its name from the flocked wallcovering that David Mlinaric had reprinted. From the windows one can see the swans on the lake as well as the old cedar tree on the lawn. Eighteenth-century chairs that belonged to Daisy Fellowes rest beside a mahogany dressing table and a nineteenth-century bed by the cabinetmaking firm Gillows.

Every object in the house tells the story of Paul Getty's life as a collector: There are pieces from when he lived in Italy and Morocco, others from Ireland, Pre-Raphaelite paintings that recall his life in London (when he owned Rossetti's house) and English furniture from various centuries. His love of cricket and of the sea (he was born aboard ship) is represented by the objects and pictures he has collected.

"No room is conceived as a set piece of a particular date," Gibbs points out. "But each shows the layers of life and death and time that make up the whole." Moving through the house and library, one is struck by the feeling of a peaceful world that has been built up over a long period of time.

"My life was completely changed by coming to live in the country," says Paul Getty, "and Wormsley makes me happier than I ever could have imagined." Quiet and understated, he lives in modest splendor in his English country house, where he entertains friends and relatives and holds cricket matches for locals and cricket buffs of the world alike. Victoria Getty was brought up in the English countryside, and she loves riding and gardening. With Christopher Gibbs the Gettys have made Wormsley into a modern-day vision of Arcadia. □

Every object in the house tells the story of Paul Getty's life as a collector.

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transparent quality. The other side, opening onto the dining and living areas, is composed of six evenly spaced columns of Tennessee fieldstone. To make the columns appear less massive, bands of limestone interrupt the layers of stone. At the other end of the gallery, sunlight illuminates an urn filled with sticks from the forest floor.

Clients, architects and designers share a less-is-more philosophy. A long cherry ledge in the master bedroom could be used to display six bowls; it displays only one. The designers had fifty cherry pedestals made in different sizes, but they are never all used at the same time. The residents keep the extras in a closet. As they add to their collection or change the location of their pieces, they pull the appropriate pedestals from the storage area.

"Throughout the project, scale was one of our primary considerations," Gandy says. "Our clients required large spaces, but we were always aware of the need to make these spaces comfortable and human. One way we achieved this effect was by using overscale furniture." The living room's two wide-and-deep sofas and four deep-and-wide chairs, upholstered in silk, are placed around a gold-leafed low table with an umber glaze that is seven feet square. "We were lucky that our clients didn't ask us to recycle a four-foot-square coffee table from a previous home," Gandy says.

The size of the house only overwhelmed the couple when it was empty. "When I first saw the living/dining room, it looked like a basketball court," the husband says of the space, which is fifty-seven feet long and twenty-four feet wide. "Now that the rooms are separated by a cherry credenza, they seem appropriate."

The repetition of materials adds to the house's feeling of tranquillity. Cherry is the wood of choice throughout. Its reddish hue gives warmth to rooms such as the library, which Choate chose to design in the form of a perfect ellipse; it is fondly referred to as The Egg. Bands of cherry shelving circle the room, holding two hundred and fifty linear feet of books and a collection of African masks. Metal often turns up in unexpected places: The dining table's surface is cold-rolled steel; the railings

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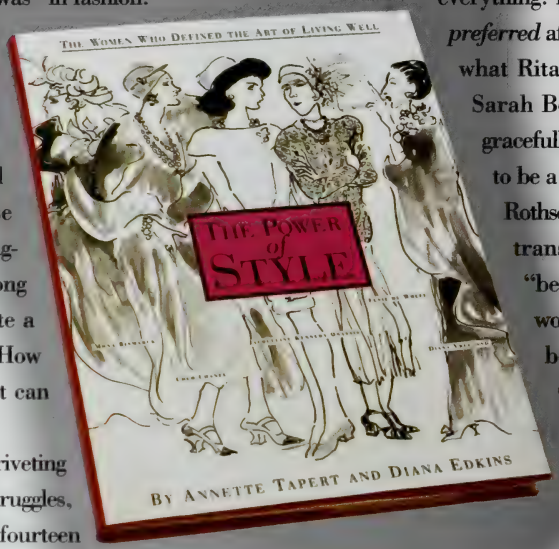
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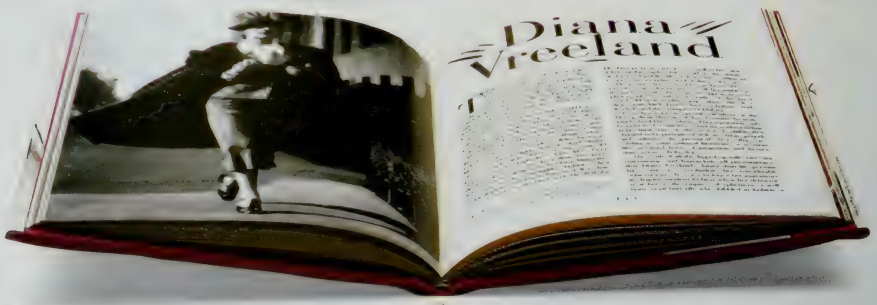
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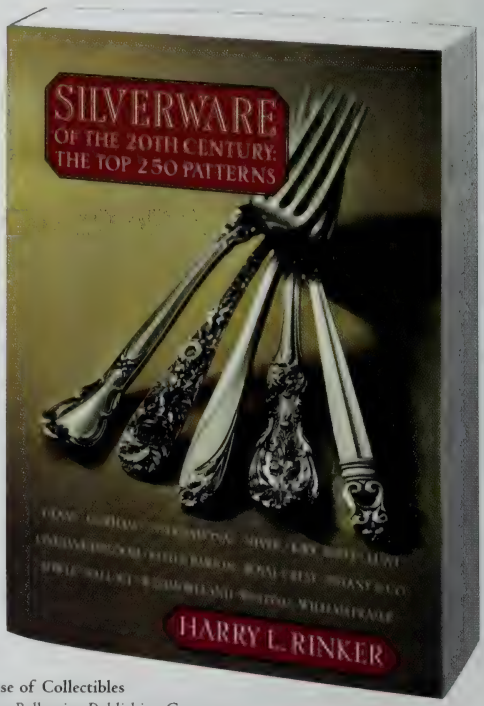
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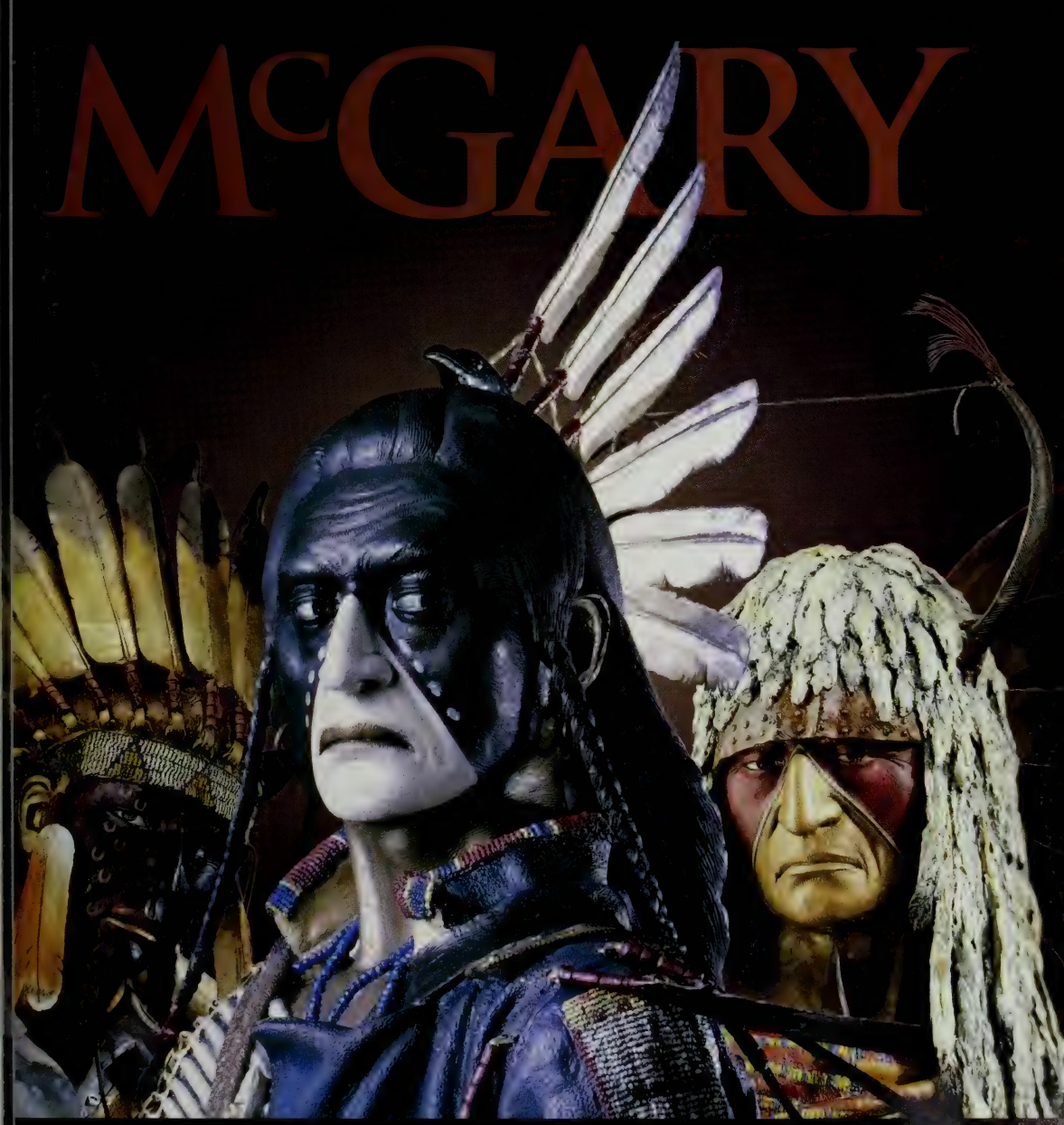
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TENNESSEE

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on the main deck stairs that lead to trails around the house have a bronze finish. "We avoided using shiny metals because we didn't want to conjure up some urban building or machine," Choate says. Simple columns painted in soft tans and grays are used inside and out—at the slate entrance, around the breakfast room and in front of the living/dining room windows. Their spare, clean appearance, as well as their repetition, conveys restraint and continuity.

There are objects of beauty in this classical contemporary house, including a black-granite sculpture by Jesús Bautista Moroles, four Ed Moulthrop wood bowls and a number of Gandy/Peace–designed carpets executed by Paul V'Soske in subtly vivid colors—teal, blue, purple, red and cantaloupe in the family room—and unusual shapes: here a wave or a crescent, there a circle or a trapezoid. "I enjoy seeing the faces of the kids who come to visit," the wife says. "Unlike adults, they can't contain their excitement. Sometimes they have to touch the rugs to make sure they're seeing what they think they are."

The grace of the house is enhanced by what the clients, the interior designers and the architects left out. There are no balloon shades, no crystal chandeliers, no crown molding, no tassels and not a yard of chintz or brocade. There are, however, "a few understated antiques and a few damask pillows with brush fringe that pay homage to tradition," Gandy says.

> To take advantage of the setting, Choate wrapped the house around the brow of the cliff.

In the same spirit, James Choate points out that his clients did not want to make a statement about the site. "'No house should ever be *on* any hill.... It should be *of* the hill,' as Frank Lloyd Wright said," Choate observes. "We all believed the house should be an outgrowth of this special land. This site is about being *of* a mountain." □

CONNECTICUT COLONIAL

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vamped the living room. Although he has had some of the room's pieces for years, including a pair of circa 1780 English demilune tables that he acquired at New York's Winter Antiques Show twenty years ago and the Regency bull's-eye mirror above the mantel, he introduced new fabrics for the sofa and valances and installed recessed lighting to give the room freshness. A George II corner chair was purchased at the 1995 Grosvenor House Art & Antiques Fair in London.

The room manages to be at once formal and inviting. The substantial brass andirons and the sturdy eighteenth-century partners desk and accompanying Chippendale chair lend an air of seriousness to the space that is tempered by an accumulation of intriguing, and sometimes whimsical, objets d'art. One's eye is drawn to the details: a pair of boxwood topiaries, a painting on tin, a snuffbox, an inkstand, a decanter, tea caddies, a basket from Nantucket and an array of Davenport and Chinese Export porcelain. "It's an eclectic mix," notes Davis, "but at the same time all of a particular aesthetic—my aesthetic—and that's what gives the room resonance."

> "It's an eclectic mix," notes Davis, "but at the same time all of a particular aesthetic—my aesthetic—and that's what gives the room resonance."

While Davis has never regretted taking on Stonewillow, he is candid about the demands it imposes on his time, energy and resources. "One needs the patience of Job," he contends. "At the moment I've just had a stone wall repaired in the garden. I'm in the process of rethinking the third-floor tavern room and creating a media/garden room in one of the salons. And this is nothing out of the ordinary!"

On occasion, however, Davis has managed to use adversity to good effect. When pipes burst above the dining room during one of New England's notoriously harsh winters, the water didn't bring down the circa 1780 English chandelier or damage the eighteenth-century American mahogany inlaid dining table or sideboard, but the silk fabric on the walls was ruined. "The original fabric was a black-and-white stripe, and I always thought it was too dark," says Davis. "The new silk is a pale gray-and-white stripe, and the room has brightened up considerably."

The sheer number of rooms at Stonewillow has allowed Davis to use distinct color schemes and motifs throughout the house. There are blue and coral guest bedrooms and a second-floor sitting room that he had painted in a faux-granite design, which provides an ideal background for a collection of Italian engravings. In the master bedroom, a shell motif is captured in fabrics, in the eighteenth-century brass andirons and in the carved walnut of a circa 1720 Queen Anne wing chair and stool. "Focusing on a given theme or motif that's in some way dear gives a room an individual touch," Davis says.

Davis, who recently shut down his Connecticut antiques business to devote himself to interior design, spends relatively little time at Stonewillow. His primary residence on Fifth Avenue, summer stints in Southampton and frequent travels in search of art and antiques for himself and his design clients allow him only an occasional weekend or holiday in Connecticut. "Nor would I want to live in these surroundings for an exorbitant amount of time," Davis admits. "After all, I'm a man of my times, and there's nothing here that's the least bit contemporary. This house is an aesthetic oasis, but it's also a cherished retreat and a creative outlet." And one could say that Stonewillow is, by de Wolfe's measure, quite simply a house in good taste. □

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finished in time for the queen's birthday on April 16, 1996.

Because the entrance hall was in such disrepair (it had been partitioned into several rooms, one of which was equipped with a billiard table), a foundation was set up to assemble funds to renovate it. The columns, having been moved to a garden at Frederiksborg Castle, were reproduced, as was a statue of Andromeda, which had found sanctuary at one of the Moltke country properties. For the floor, whose components had been lost, the queen commissioned a contemporary artist to fashion her and Prince Henrik's monograms in colored marble. Nexoe-Larsen, with the help of the queen, designed the carpet for the main staircase, choosing a bright yellow to prepare visitors for the vivid gold of the main floor above.

The Great Hall, which Eigtved designed on the second floor, probably represents the finest Rococo interior in Denmark. The gilt ornaments on the high panels were designed by Eigtved, and the stucco ceiling was created by G. B. Fossattin. It took nine workers sixty-six days to apply gold leaf to the ornamentation. The problem was finding draperies worthy of such splendor. Many years before, Margrethe II's mother, Queen Ingrid, had visited the royal hunting lodge near Frederiksborg, where she noticed some beautiful brocade draperies and had them taken down and stored for safekeeping. It was later discovered that they had once adorned the Great Hall of Christian VII's palace. Now discolored and too threadbare to hang, they were reproduced by Madame Brocard of Paris, a firm responsible for upholstering royal palaces for two hundred years. Queen Margrethe visited Paris on three occasions to oversee the process.

The small dining room dates from the end of the eighteenth century. Count Moltke enlisted French architect Nicolas-Henri Jardin to create a Neoclassical décor, typified by the columns, pilasters and ceilings. On the landing above it is a panel of painted glass illustrated with parrots and flowers. Queen Margrethe remembers hiding behind the parrots with her sisters to spy on her parents and their guests at dinner.

The queen decided to use the Northern Pavilion—where Count Moltke had exhibited his sizable nature collection—to display the Flora Danica porcelain. "Around 1750 European flora was starting to be documented," says Nexoe-Larsen. "From 1761 until 1883 the Danish kings financed *Flora Danica*, a botanical encyclopedia illustrated with engravings of all the plants found in the Danish-Norwegian kingdom. Around 1790 Denmark needed to please Catherine the Great of Russia. It was known that she was very fond of porcelain, so the king decided to give her a dinner service. Eighteen hundred pieces were ordered at the Royal Danish Porcelain Factory. Each piece was decorated with a different plant from *Flora Danica*, in every detail. Unfortunately, the czarina died before the service was finished in 1803, so it stayed in Denmark."

No sooner had Queen Margrethe resolved to move the Flora Danica china to the palace than every piece was assembled in a huge room at Christiansborg, where she sifted through the collection and chose the best ones. These pieces arrived at the palace a few days before the queen's birthday, when it was due to be opened to the public. Margrethe II spent the weekend at the top of a ladder supervising the arrangement of the collection, and the result is one of the finest displays of porcelain anywhere.

The Chinese Salon is named for a pair of chinoiserie tapestries designed by François Boucher and woven at his factory in Beauvais. Presented to Count Moltke by the French court, they had hardly been moved and were so dirty that practically nothing of their subject matter was visible. The restorers found that they had actually been *preserved* by this dirt; today they look as good as new.

The furniture was the final hurdle. Prince Henrik was adamant that noth-

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A ROYAL RESTORATION

continued from page 202

ing be moved from their private houses to the restored palace. "But where will we find what we need?"

"In the royal palaces." (The palaces are now museums full of collections presented by the monarchy to the nation.)

"I wouldn't dare do such a thing," said the queen.

"Well, it's me or the furniture," replied her husband.

The queen resigned herself to asking the museums for help, but she also combed other royal residences to find a number of forgotten pieces. (It may or may not be true that several exquisite objects were moved from the queen's residence to the palace of Christian VII, unbeknownst to Prince Henrik.)

The year was rushing by, and the decoration of the bedrooms still hadn't begun. These bedrooms had to be ready for the various heads of state who had been invited to attend the jubilee in January 1997. The queen set about choosing the carpets, draperies, fabrics and wallcoverings, and she even designed her own wastebaskets. The king's apartment, the queen's apartment and the mezzanine bedrooms gradually took shape, and in the end the palace was ready in time to entertain the king and

> "The queen has a very good eye for color," observes designer Anne Nexoe-Larsen.

queen of Norway and the presidents of Iceland and Finland. "We knew a lot of things were missing," says Nexoe-Larsen. "Luckily the guests didn't."

In order to restore the palace of Christian VII to its former glory, Queen Margrethe had to work with the Danish government's Palace and Properties Agency. In other countries this process might have created untold difficulties, but here there were none, because everybody involved was eager to help the sovereign. To Danes, the painstaking restoration of this decorative and architectural jewel of Denmark was further proof—if proof were needed—of Queen Margrethe's devotion to her country. □

TO *the* TRADE

OLSON'S GLASS CACHE

Glass is a wonderful material that's many things at once—we can see through it, but it also reflects," says **James Olson** of Olson Sundberg Architects. Olson commissions glass from Seattle craftsman **Douglas Hansen**, who has fabricated everything from fused-glass countertops in pale green for kitchens and baths (*AD*, Apr. 1995) and a mantel and sculpture stands (*AD*, Aug. 1994) to other architectural elements. "The glass that Doug makes has a handmade quality because of the textures and patterns, the flakes and bubbles, he brings out. He's very good at crafting glass to meet our specifications for a particular project." Hansen studied art in college, but he fell into glass production more than 20 years ago and later took courses at Washington's Pilchuck Glass School, which is known for its art-glass program. Although he's made tables and other glass surfaces for residential projects, Hansen prefers leading, sandblasting, fusing and shaping glass for architectural pieces. Nordstrom has commissioned him to make stained-glass windows for department stores across the U.S. Douglas Hansen, 206/632-0160.



James Olson in Douglas Hansen's Seattle glass studio

ANTIQUE HUNTING

It's the way Chippendale did it—a workroom in back and a shop in front," says **Jonathan Burden** of the eponymous antiques and restoration shop (right) he owns in Greenwich Village with partner Dale Nichols. "They have things with an incredible pedigree, but neither the partners nor the pieces are fussy," says New York designer **Andrew Ong**. Burden trained as a cabinetmaker in his native England. After working in Europe for several years, he went to New York and was employed by Sotheby's Restoration and the Regency Restoration workshop, where he met Nichols. Together they set up shop on the European model, combining a retail antiques business with a conservation and restoration workshop that serves such antiques firms as Thomas Devenish, Kentshire Galleries and Phillip Colleck. Among the pieces Ong recently looked at is a George II mahogany dining table; **Pascal Delisse** from Mark Hampton's office selected a pair of Regency chairs that have lunette caned backrests with floral paintings and a George II lowboy in walnut and fruitwood. Jonathan Burden, 632 Hudson St., New York, NY 10014; 212/620-3989.



At Jonathan Burden, a painted Regency chair

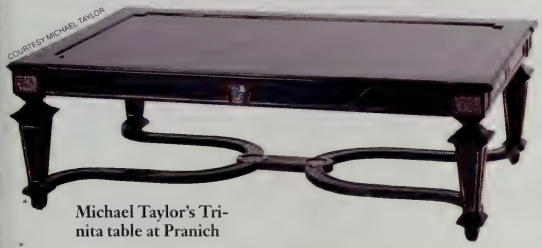


FELDDANO

IN THE SHOWROOMS

Pranich

A newcomer to New York's D&D Building is Pranich (212/980-6173), a showroom based in Palm Beach with other spaces elsewhere in Florida and in Chicago. Michael Taylor is one of the companies Pranich represents, and it is offering reproductions of some of the late designer's own antiques, including the Trinita cocktail table, adapted from a 17th-century Florentine table, and the Saintsbury sideboard, inspired by a Regency piece. Two California companies that Pranich will make available for the first time on the East Coast are Caché and Emanuel Morez. Caché has a Louis XIV–style wing chair and ottoman, and Emanuel Morez is showing its Klismos table with a squared pedestal.



COURTESY MICHAEL TAYLOR

Michael Taylor's Trinita table at Pranich



EDWARD J. NORTH

Cortis's De Medici Collection damasks

Mark Inc.

Mark Inc. Fine Carpets, which has a boutique in the New York City showroom of Brunschwig & Fils (212/838-7878), has introduced a new collection of hand-knotted silk rugs. Made in Kathmandu, the carpets feature Gothic Revival motifs, such as quatrefoils and fleurs-de-lis, and they come in rich, somber tones of rust and gold and burgundy and shades of brown.



COURTESY MARK INC.

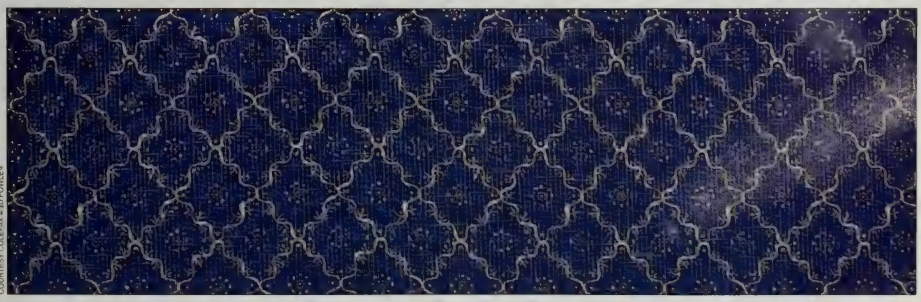
A hand-knotted silk rug from Mark Inc.

Cortis

The Italian-made fabrics by Cortis that are available at Quadrille (212/753-2995) include an unusual new damask. The De Medici Collection fabrics have a pattern of leaves, flowers and arabesques with a pomegranate image woven in a contrasting color and placed irregularly. Among the color combinations are red on gold, with the pomegranate in green, and green on celadon, with the pomegranate in orange.

Colefax and Fowler

London's Colefax and Fowler, which is represented in New York at Cowtan & Tout (212/753-4488), is showing springlike fabrics in traditional styles. *Mossdale* has a design of small moss roses in purple and red, each circled with a green tendril, on a coral, pink, green, red or aqua background, and *Lancaster* has a white diaper pattern with a rosette design on a blue background. □



COURTESY COLEFAX AND FOWLER

Colefax and Fowler's *Lancaster* fabric

A listing of the designers, architects and galleries featured in this issue

Pages 70–74:
FERNANDO CARUNCHO TORGA
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URBANIZACION CIUDALCAMPO
SAN SEBASTIAN DE LOS REYES
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Pages 158–163:
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Pages 178–183:
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